

SEAFARS™

DEC / JAN 2008 / 2009

THE MAGAZINE THAT LEAVES MARKS

**MACHETE'S
DANNY TREJO**

**HELLRIDE'S
LARRY BISHOP**

MONIQUE DUPREE

**ELISE & ELECTRA
AVELLAN**

SEAN CLARK

NICK MENNELL

DANIELLE HARRIS

JAMES DUVAL

A BAND OF ORCS

SCREAM FARM

BLITZKRIEG

**THE BLACK WATERS
OF ECHO'S POND**



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Image Submitted by Sean Clark

**FRONTAL LOBE
EDITORIAL**

This month, As SCARS goes to print. I remember a few years ago asking my friend if he was dressing up that year. He told me no, because he didn't have any heroes.

"Well, hey Dan," I said. "What are you talking about? It has nothing to do with heroes." But he insisted it did.

"You only dress up as things you admire," he said. He wasn't the type of guy you argued with anyway; once Dan believed something, he just believed it.

It's an interesting exercise, if you try it. I spent the night going through all the Halloween costumes I could remember from my childhood—Cleopatra, Elvira, a cat, a hippie, a gypsy, a demon priest, Snow White, a go-go dancer—and tried to remember what I felt when I chose them. None really seemed like viable career options. Still, excluding maybe only the priest (and Snow White, I guess) I could see something desirable in any of those. Later on, I had my share of just black clad, mask wearing, machete wielding costumes, but any time I put in effort... Well, man. Maybe I really do want to be Cleopatra.

I'd say chances are if you picked up Scars, featuring the lovely Miss Avellan with black gooping eye sockets (a still from "The Black Waters of Echo's Pond," this issue's feature), your day-to-day life could always be a dim echo of Halloween. So the idea of masquerading in something spooky, scattering plastic skulls around your bedroom, and watching copious amounts of horror movies might just sound like any Friday night. But the ability to dress-up, or fake your way as something, that's just a plain good life lesson.

I've been with SCARS for over a year now, and when I first met Ray, the man behind the curtain, he'd invite me down to the office by asking if I wanted to play magazine editor. Which goes to show, if you play at something long enough, sometimes it actually does pan out.

So for all the dudes who cross-dressed this Halloween, keep your fingers crossed, too. It's never too late to turn into the thing you admire the most.

Fallon Masterson
Managing Editor

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**YOU PICK AND PICK UNTIL
YOU END UP WITH** 

LARRY BISHOP

By Raymond Dowaliby



In 2001, Quentin Tarantino told Larry Bishop that it was his destiny to make a new motorcycle movie. This year, *Hell Ride* is the product of that vision. With a cast that boasts Larry Bishop as "Pistolero," Dennis Hopper as "Eddie 'Scratch' Zero," and Michael Madsen as "The Gent"—to say nothing of definitive tagline "the rebellion against all there is"—this one is sure to be a hit.

SCARS: How are you?

LARRY BISHOP: Everything's good. We just got back from Sundance, so that was a big kick for me since I'd never been before. Everyone at Sundance had told me this is all about the filmmaker and the director and that ended up being absolutely true. It was cool because everybody has an appearance, and a reality under the appearance, but here everything they said to me was completely true. It really was about the director and the creative aspects.

There was a breakfast with me and every other director with a film in Sundance, and Robert Redford gave quite a speech. It was interesting. All about the filmmaker and really a cool speech, quite lengthy. That it held my attention so much really surprised me. I'd heard him speak on several occasions on television, but here he was really hellbent on making sure we don't get caught up on the "business aspects" of Sundance. There are "certain aspects" that can be lucrative, but here he encouraged us to keep our eye on the ball in terms of creativity and you'll be fine.

SCARS: Let's get to *HELL RIDE*. You've done motorcycle biker films in the past. Do you relate to the characters you portray in those films?

BISHOP: Yeah I do. The exciting thing about making a motorcycle movie is it's an ethical territory Quentin Tarantino and I were able to get excited about. I hadn't thought about these things in a long, long time. I had done these movies like 40 years ago, in the late 60s and early 70s, but there was a good primitive element to it.

I had gone to new gangster movies and things like that, but what occurred to me really quickly in my initial conversation with Quentin is there was a big distinction between the gangster movies and motorcycle movies. I could really exploit that now because in gang movies there's a façade... kind of an exaggeration of what civilization really is. The killers in gangster movies are really, really nice; they live a nice family life and underneath it all there's a lot of killing going on. But in motorcycle movies, there is no façade. So it just occurred to me right off the

bat that it was an exciting idea to me that I didn't have to deal with the façade of things. I could go right to the primitive aspects of sex and violence without any appearances. It just is what it is. So that was really cool.

What also came out of the initial convo was Quentin was a big fan of a motorcycle movie I did called *THE SAVAGE SEVEN* (1967), where the lead character went from being a good guy to a bad guy then back to a good guy, then a bad guy. He went back and forth and you never knew which you would get. With this movie I tried to do that with three characters: my character (Pistolero), Michael Madsen's character (the Gent), and Eric Balfour (Comanche .) I thought it was a good idea because you don't have to court the audience the way the lead actors normally have to.

With motorcycle movies you can throw the whole development process out the window, which I did. It appealed to me. I know it appealed to Quentin. I wanted to outdo everything that came before and take no prisoners, and I was really happy with the way the script came out. But, in a certain sense, when you live long enough, in real life, you know you're a good guy—but you're a bad guy too. You do some great things in your life but some horrible things and you have to come to terms with it.

That's what's fascinating to me about doing a motorcycle movie nowadays. I had to account for several things—

the sexy quotient (in the late 60s I always thought we could up that) and the violence thing too. Bob Weinstein at Dimension was really cool to me. We all agreed to a certain project and once I said I'd stick to his project and he said, "Larry, if you stick to that budget, I will leave you completely alone creatively."

That's magic to a filmmaker's ears. So I was hell bent on keeping my word.

We ended up doing a 20 day shoot, which is what I used to do as an actor and started in these movies four decades ago. I knew the rhythm as an actor, not a director, but I knew what we'd have to do in the course of a day and that was helpful to me. You never forget that rhythm.

We were really prepared going into the shoot. I wanted to keep my word to Bob Weinstein.

SCARS: Do you still ride motorcycles yourself?

BISHOP: The first bike I ever bought was a Triumph 650, a beautiful British bike. It was just a big kick for me. To this day I still really like Triumphs.

But for this particular piece, because I felt it was inter-connecting to some other pieces I had with America, I just wanted to use the Harleys and the Indians, the big American bikes.



I ride a Harley in this. The Triumph was my mode of transportation from 1965 to 1973, but once I started having children I stopped getting on bikes unless someone was paying me for a movie. The brakes and gears between the Harleys and Triumphs are reversed; but you would think 40 years is a long time and it would be complicated, yet you never forget some things. I had to practice a little because the bike we created for Pistolero was nasty. So I told our bike guy, Justin Kell, who was sensational, "Give Michael Madsen the most beautiful bike and make it look fancy, and give Eric a beautiful Indian, but me—give me a bike that would make Sonny Barcher go, "MAN, that's a NASTY looking bike!"

SCARS: The bike is actually a character in the film.

BISHOP: Exactly. And for people who don't know anything about bikes, your eyes immediately go to Michael Madsen's bike because it looks pretty—but mine just looks so nasty. Justin Kell really delivered the goods.

For the motorcycle movies I did, I think I rode both Harleys and Indians. I think I rode an Indian in SAVAGE SEVEN. I rode a Harley in ANGEL IN CHAIN I believe. But even before I did the movies, I bought the Triumph 650 because it's the bike Marlon Brando rode in THE WILD ONES. I was just a big fan of Marlon so it's the first thing that occurred to me, and it's an excellent bike.

SCARS: It's my understanding that HELL RIDE has been on your table for awhile. Is there a reason you waited to bring your vision to life?

BISHOP: Ha. This should give you a good feel on the gestation of any movie these days—it all takes a lot of time and energy. About six and a half years ago I got a call from an actress named Laura Cayouette, who's in HELL RIDE, and she says she's standing next to Quentin Tarantino, around midnight one night. She says to me, "He's your biggest fan."

This was a big surprise to me. It was 2001 and I didn't know Quentin had even seen anything I had done. I had just finished some gangster movies so I said, "What, he likes those gangster movies?" And she says, "No, no. He loves those motorcycle movies you did thirty-five years ago."

Then Quentin gets on the line and says, "Come up to my house and watch THE SAVAGE SEVEN. I have a mint print of it."

So me and Laura met Quentin at his house and watched THE SAVAGE SEVEN together. When it was done he turned to me and said, "Larry it's your destiny to write, direct and star in a new motorcycle movie. Let's do it."

I knew I had to write the script, and I knew Quentin was about to go off and start KILL BILL. So I told him, "When you're at the wrap party for KILL BILL, I'll give you the script." I didn't want to bother him when making KILL BILL and figured it would only take a few months but then KILL BILL turned into this major life enterprise!

About a week later, he told me he wrote me a part. I came in and did a bit in what would end up being KILL BILL VOLUME 2 after he split it into two parts. The shoot ended up being lengthy, about nine months, and then there was the lag period of six months between the two openings. So it was a year for this thing—yet, I still wanted to keep my word and not bother him. Ultimately what I thought would be a four month wait turned into a year wait! But I didn't want to distract him,



"Everyone's had ups and downs but you have to be able to ride it up. Especially that initial thing, when you're at zero and you've got nothing."

because I could see how engaged he was, and especially after he wrote a part for me, I really wanted KILL BILL to go through the roof!

I finally gave him the script at the wrap party. But then the Weinsteins had the split with Disney and formed their own company, so that took another year, and that added more time.

I was ready to go in 2001, but KILL BILL wasn't done with premieres and everything until 2004. Tack onto that another year for negotiations, the Weinstein thing and we were ready to go. But that's just how things operate.

But the minute I heard Quentin Tarantino tell you it's your DESTINY to DO something, you end up taking it pretty seriously. I took it about as seriously as I ever took anything in my life. I just wanted to do it right, and not do anything in between.

Tarantino gave a great speech up at Sundance. He was given the Visionary Award, I believe, and he hadn't been up to Sundance since RESERVOIR DOGS. In the speech he said how somewhere in the midst of RESERVOIR DOGS and there, that night, he became a man—because now it was a totally different experience for him to be at Sundance this time around.

I told him that when I met him in 2001 he was still a man. There's no way I'd roll the dice the way I did with a boy. He was a man in 2001. I hope he has his boyish enthusiasm for the next one hundred years. But when I heard him say certain things, I knew he was a man, even though he was saying it with the energy of a young man. But I knew he was a man. There's no way in the world I'd spend that amount of time with a boy, and I knew he'd keep his word in the end.

SCARS: So you get the dream project, to work with Quentin.

BISHOP: You know, when I first started out making the motorcycle movies, they were highly disregarded in their time. All my relatives stopped talking to me. That was the downside of being in and starring in motorcycle movies. The upside was you were definitely the rebel in your family! They were just so off the charts compared to what a mainstream movie was like. There was no redeeming social quality at all. That was the beauty of it. You just lost friends and family because of these things! Even Richard Dreyfuss, who I went to school with and was my biggest fan, once he saw these things he thought, "What in the world are you doing with this?"

Even making these movies then, I knew down the line that someone would appreciate the primitive nature of these movies though. We didn't do what you were "supposed" to do in a movie. We knew what you were "supposed" to have in a movie, a certain structure and certain bad things. But motorcycle movies rebelled against that. They violated everything.

I got lucky. It could've been some schmuck who appreciated them, instead of Quentin Tarantino. Only one person in the world liked these things, and it ended up being him. A real lucky break.

Quentin is really active in trying to get movies made that, if he didn't come along, they wouldn't get made. That really makes sense to me. It's why it's a great thing to have a "Quentin Tarantino Presents..." Only he can make it happen. That'll never happen somewhere else.





SCARS: And you ended up getting great things for **HELL RIDE**. You've got actors like Dennis Hopper in the film.

BISHOP: Dennis and I hit it off really quick. He came to the production office and I said, "Let's take a walk," and I wanted to make sure he was completely comfortable with the part as written. We just hit it right off. He's a great photographer, and was taking pictures of me while I was talking—which was kind of interesting—but we were just completely in sync. He just knew what to do regarding the part.

He did do something funny. I had forgot to ask if he had any problems getting on the bike we built for him because I figured, "Hey, **EASY RIDER**." Not even thinking that was decades ago, too. So I never bothered to ask if everything was okay with the bike stuff, I was just going over the character.

But when I got back to the production office they asked me, "Did you ever talk to him about getting on that bike?" And I said, "No, no don't worry."

Then the day before we started we get a call from Dennis's people saying, "Dennis isn't getting on that bike. He's not getting on any bike, so forget about that one!"

Well, luckily on motorcycle movies you get primped for solving problems quickly. We weren't going to have Dennis doing stunts anyway, so we figured "Okay, we'll show Dennis hopping on and then cut to that guy who was going to do the stunts." But then I get to set the next day, and

Dennis was already driving around like a mad man! So it was all a put on. And he was really good! It wasn't an easy bike to ride either, a three-wheeler, but an Indian.

So the first thing I saw when I got out of my car was Dennis driving around like a crazy man. It was just so cool.

SCARS: So, can you talk about your serving as a triple threat here on **HELLRIDE**? The triple threat of Larry Bishop as writer, director and Pistolero.

BISHOP: If you do it in stages, it's not so difficult. I had starred in leading roles in maybe thirty movies, so my mindset of what I can do when I show up as an actor had been consolidated a long time ago. In terms of writing, it's so personal, it's just something you can do all by yourself. There was a six or seven year lag period where people thought I had disappeared as an actor, but what happened was I was starting to see things as a writer-actor. Someone who could write things for their acting.

A lot of people didn't know when I showed up as a writer, that it was actually my most lucrative period. You can make a lot of money through development deals. But writing isn't visible, it's all invisible. People want to know what happened during those years, but I was just tucking away a fortune!



Then the writing led to the directing. I think it's important, in my opinion, for a director to also be a writer. You can just see things so clearly. It was one of those things that happened over a long period of time, so I felt secure in each of my roles.

I told everyone during shooting (I was also one of the producers) that I didn't want to be bothered by the normal headaches of production problems because I had to concentrate on the acting and directing. I had a great group of people producing with me who took that seriously, and as far as I know we didn't have one problem during that shoot. That shoot went smooth as silk for those twenty days. I really appreciate—I worked with Michael Steinberg, Sharon Stein, I had a great Line

Producer named Todd King, and everyone really did their job. They took it seriously that I didn't want to be bothered, and knew that they could talk to me the day before the shoot or the day after, but those twenty days had to be uninterrupted.

There can be so many problems with any shoot, especially when motorcycles are involved. For instance, the movies I did in the late 60s, most of the time there were only three actors. Everyone else were people who owned bikes, were mechanics, or were part of motorcycle gangs living in the area. Wherever you shot it, be it Arizona or Nevada, you would hire





gangs to be your extras. And if your bike didn't start when they shouted ACTION, you just weren't in the shot. They couldn't stop and worry about your particular bike. Sometimes they'd slide in another bike just for the scene, and you wouldn't be on your intended bike until the next scene. You just hope the audience doesn't notice. It's the way it used to be.

SCARS: What do you have lined up after HELL RIDE?

BISHOP: I have three projects. I also am anxious to do HELLRIDE VOLUME 2-17. I really want to take me, Michael, Eric and Dennis's characters further. I have a trilogy in my head already.

SCARS: Are you going to stay in the same genre?

BISHOP: With HELL RIDE, I want to go further and further into the territory I laid out. With the other stuff though, I have one gangster movie I want to do, a rebel movie, and also one that really defines classification. Except it's really out there in terms of sex and death. What's that called? The "Sex and Death" genre? I don't know!

SCARS: Do you have any other words of advice for an upcoming filmmaker, or someone trying to break into the business?

BISHOP: My feeling is once you decide you want to do this,

"With motorcycle movies you can throw the whole development process out the window, which I did... I wanted to outdo everything that came before and take no prisoners."

you really can't take any prisoners. Even casting this, there were a lot of 20 year old actors, and you want to give them all good advice. Because you don't want them to give up too early. They come from Minnesota, or Idaho or New Jersey, and you know they're telling their family, "Let's see how things work out in the next few years..." Sometimes people get lucky. But you really just have to decide this is what you want to do. And you don't go back.

Everyone's had ups and downs but you have to be able to ride it up. Especially that initial thing, when you're at zero and you've got nothing, you're coming from out of state and there's pressure from your parents and family. You have to just get rid of that. You have to just do this. It's like no other thing. You have to just do it and you have to be that committed.

So when anyone in their early 20s comes up and asks for advice, you have to tell them: get off the time table thing. Look at this. It took me forty years for the motorcycle movies to pay off. A forty year pay off on movies I did in 1967 or 1968. You just never know what's going to happen, but you have to know it's what you want to do. Good and bad, it's going to go both ways if you stay around long enough. You just have to ride it out, and give up the time table. Or don't show up at all. It can't be a fling where you think, "Let's see what happens in the next year or two." You have to think, this is it. Come hell or high water.

BOOKS VS MOVIES



Jack Ketchum's *The Girl Next Door* Article by J.C. Walsh

When I think of Jack Ketchum, I think of a writer who has woven his craft to perfection. When his novel *The Girl Next Door* comes into mind, I lose my breath at his ability to take an actual event and harvest it into near equally powerful fiction.

The novel is about twelve year old David Moran who befriends Meg Loughlin. Losing her parents in a car crash, Meg and her sister Susan now live with their Aunt Ruth Chandler and her three sons. Transcending sadism, Ruth's form of disciplining the girls is by means of sexual abuse and torture. The torment worsens when Ruth influences her three sons and all the kids in the entire neighborhood to join in on inflicting Meg's suffering. A neighbor to Ruth and friends with her three boys, David is torn between morality and succumbing to his friends. Even darker is the fear that helping Meg and her sister could lead him to suffer the same fate of torture. But how long can David stand alone as the

Ketchum's characters pop from the page, and the narration told by a much older David reads like the authentic confession of a dark and twisted secret.

witness of his friends' atrocities?

Ketchum's characters pop from the page, and the narration told by a much older David reads like the authentic confession of a dark and twisted secret. It's an unsettling novel that should always be remembered for its incredible impact. It plunges deep into the dark side of human nature, tests morals and exploits the complete destruction of innocence.

Now the question is: Does the movie live up to the novel?

Yes it does.

Directed by Gregory Wilson, this film adaptation of "The Girl Next Door" (2007) stays true to the novel with a strong opening and the same dialogue as written on the book's first page. I couldn't help but smile to myself. The movie unfolds in the same pace as it did in the novel and once the torture starts and doesn't stop, you wonder to yourself, "How much can I take?" Going further into the movie, you



can't help but find yourself wanting to look away. But you don't. This psychological horror will have you squirming uncomfortably in your seat, but keep your eyes wide. The cast is incredible, creating an intimate relationship with the audience; you actually feel for the characters and that makes the content in the movie even harder too swallow.

The most memorable and chilling performance is delivered by Blanche Baker as Ruth Chandler. You can't help but love to hate her. The only complaint that I have about the movie is the sudden rush to its wrenching ending. I felt myself wishing for a longer, less hasty final conflict. All in all, the complaint is minor and doesn't take away from the dark atmosphere present in the film, or the message successfully delivered in the novel and its adaptation. The film "The Girl Next Door" successfully brings the story to life, and alone is a strong portrayal of truly harrowing events.

A GENTLEMANLY DISCUSSION WITH
MR DANNY TREJO





Maybe Danny Trejo was first cast for having that “look.” The tattooed, mustached, mean lookin’ scarred, cross-the-street-if-you-see-him-coming look. His films have a body count, with Trejo kicking ass on everything from *Desperado* to *From Dusk Til Dawn* to *The Devil’s Rejects*. Up next are dozens more, with perhaps nothing more anticipated than the moment Trejo will raise the blade in Robert Rodriguez’s *Machete*. But every man has a light side, and Danny’s comes in the form of rubber band fights and an enviously cool group of friends. Here, he takes a moment out to reflect.

Interview by Raymond Dowaliby

SCARS: You don't stop working.

DANNY TREJO: Horror fans are the most loyal fans there are, I love making movies for them. Fans come up to me at conventions, and even know the bad movies I'm in. I'm like, "Damn!" I love conventions.

SCARS: Well, you're in like 155 movies. Let's start by discussing *Machete*.

TREJO: Robert Rodriguez promised me it'll be ready for next summer. The trailer is unreal. Robert's hung up on a kids' movie right now, which he has to do. When you've got five kids, you've got to do a kids' movie.

bunch of guys from Europe making it. I love doing stuff like this, a lot of eclectic stuff goes on. It's an action movie, where I pay a priest that they come to for advice.

SCARS: Is it a big-budget?

TREJO: They're paying me a big-budget! Most movies now, I just judge by if it has a big body count. When we did *Desperado*, Robert Rodriguez actually had a blackboard with body count and injuries. "We killed 18 today! Yes!"

SCARS: How many of those 18 were your kills?

TREJO: Oh I nabbed Steve Buscemi, and a couple other people.



"Most movies now, I just judge by if it has a big body count."

SCARS: What's on your plate in the meantime?

TREJO: I just finished a film called *Cowboy Dreams* with Bill Engvall. He's a great guy, and it's a funny movie. I just got back from Phoenix, AZ and it's just hilarious.

SCARS: Sounds like a departure from violence.

TREJO: I play a very well-read cowboy. Everybody's blown away because I talk about sort of psychological problems. It was funny because I couldn't pronounce one particular word, no matter how hard I tried. They almost wanted to change the script because of it.

SCARS: What else is going on?

TREJO: I'm leaving for Thailand! I'm playing a Buddhist monk-priest. It's not like a Harrison Ford sort of movie, but a

SCARS: How great is that? You wake up having a bad day and you get to off somebody.

TREJO: Ha! Yeah, God. It's tough for me to have a bad day. It's tough for me to even say it. It's like I woke up this morning, I don't have prison guards yelling at me...

SCARS: Yeah, you made it out, and you're doing well.

TREJO: I have a friend of mine, him and I were doing time together in the 50's. I stopped going to prison in like, 1969, but he kept on. I hate to say it, but we were 9, 10, 11 years old in juvenile hall. He's been out now for two years, and it's the longest he's been out since we were 10 years old. And he's just so happy. I call him in the morning and I ask how he's doing in the morning, and he just starts laughing. He'll say, "Well the police didn't wake me up this morning, and I can eat my eggs any way I want them." We forget all the little stuff we can do. I just ate steak and eggs with my mom!



SCARS: A lot of people take it for granted.

TREJO: Oh yeah. It's real easy for me to get grateful.

SCARS: You seem like you like to enjoy yourself. I think I just watched a video of you online having an elastic band fight with Tom Savini, at a con. Who started it?

TREJO: I did a drive-by on Savini. Well, a walk-by. I walked by his little stand and, bang, bang, bang! Savini is my pal. I met him first on *From Dusk til Dawn* and just thought he was fantastic. Man. I didn't know they were taping that elastic

thing! Everyone was pummeling each other with those rubber bands. I had little kids trying to join my team and side up with me. One of the reason my own kids love me is, I won't do nothing unless it's fun.

SCARS: A good creed to live by.

TREJO: And if it's not fun, I'll make it fun. Thank god there weren't water balloons in that place! The people in these horror movies, and people at conventions, really love what they're doing. You have to, for this work. You sit in make-up for hours... But it's so cool.

SCARS: I see you're slated for *Sin City 2*. That will be awesome.

TREJO: I was slated for the first *Sin City*, but got busy, and Mickey Rourke came in the picture, which was OK because he's a good friend of mine.

SCARS: Speaking of other friends, you've done a lot with Rob Zombie, and have more coming up?

TREJO: He said he wanted to do a Western, and I said, "You know what? I'd make one hell of a cowboy." After *Devil's Rejects* he was slated to do *Halloween*, and I saw him at an award show and jokingly said, "Hey, Rob! I'm in *Halloween*, or I'm sending my boys! Did you write my part?"

SCARS: Well, I guess it didn't get that far, because you're in there!

TREJO: And he wrote me a great part, this really loving guy. I have so many people ask me, "Why did Mike Myers kill you?" The first time they shot it, he actually didn't kill me. Then they called me back and said, "Wait a minute, this makes him a nice guy. He's gotta kill you." And I said, "Well, okay. Bring your checkbook!"

SCARS: You also do a voice in *El Superbeasto*.

TREJO: Yup, I did that. Then I'm "Ox" in the new *Spiderman* cartoon, and I'm also "Enrique" in *King of the Hill*.

SCARS: Do you like doing the voice over work?

TREJO: Oh, it's great. And it's all great people, all spun out of their minds.

SCARS: Out of everything you've done, what's your stand out?

TREJO: I gotta say, I did a movie called *Heat*. Val Kilmer, Al Pacino... just being around them, it was the first time I really felt, "Oh, I've arrived." My favorite movie of all time is *From Dusk Til Dawn* though.

SCARS: Oh, yeah. And it must've been just terrible to watch Selma Hayek. The snake dance was probably unbearable.

TREJO: Yeah, I think the audience was drooling. It was amazing. She is just like a tiny, little thing. That snake was about 80lbs, and she's scared to death of snakes. She's such a light to be around.

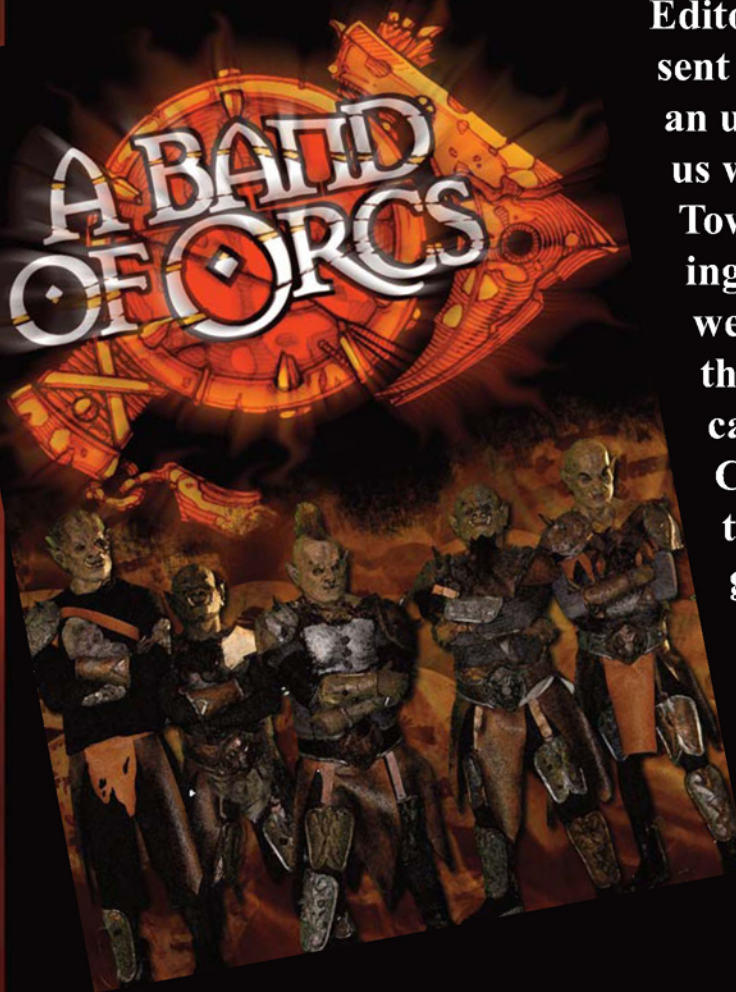
George Clooney, that was an honor too. He's like, a Hollywood brat. His aunt sings the national anthem! You'd think, "This guy is going to be a bitch," but he is just the nicest guy in the world and loves to joke around. He is funny. It was actually his first movie.

SCARS: What else had a big meaning to you?

TREJO: There's so many. You know, I always play the defendant. But I think I'd like to play the plaintiff for once. Really, everything is just good for me right now.

Danny, thanks for taking the time.





Editor's Note: Recently, an audio file was sent to the Scars office. It arrived here in an unmarked plain envelope addressed to us with only the name "Minion 13, Orc Tower" as a return address. Upon listening to the tape, it turned out to be what we believe to be an interview with a thrash metal band from Santa Cruz, CA called A Band of Orcs, consisting of their Chieftain and vocalist Gogog Blood-throat, Shaman and bassist Gronk!, guitarists Cretos Filthgrinder and Hulg ElfR.I.P.per, and drummer Oog Skull-basher. Unfortunately, the interview was unsuccessful and we could hear what appears to be the interviewer's voice pleading for his life and screaming at the end of the tape.

YOU'RE MEETING A BAND OF ORCS!!!

YOU DON'T REALIZE HOW DANGEROUS THIS IS FOR YOU DO YOU, HUMAN!

We sent a copy of the tape to the local authorities who later released startling information about the interviewer, a man identified as Leonard Paine. It seems that Mr. Paine, a freelance writer from Northern CA, was reported missing only one day after the date on the tape. To assist in the investigation we agreed to print the unedited transcript of the tape.

LEONARD PAINE: Tape's going. I'm here with Gruesom Grimp, manager of A Band of Orcs. Can you give me a quick background of yourself and how you came to manage the band?

GRUESOM GRIMP: The whole thing started off as a cosmic joke. I had recently gone rogue from my infernal overlords--the pay's lousy and the gratitude next to none--when I happened upon a group of

nerds playing Dungeons and Dragons. So I thought, wouldn't it be hilarious if the next monster the DM rolled on the random encounter table actually appeared to fuck with the kids! As fate would have it, the next roll had the nerds set to encounter A BAND OF ORCS! I wiggled my ears and twitched my clawed toes and called on the forces of controlled Chaos to make it so. The summoning spell grabbed a random band of orcs, our very own Gore-Stained Axe Tribal champions Gogog, Filth, Hulg, Gronk! and Oog.

PAINE: What exactly are you anyways?

GRIMP: Ha, I wondered that too when I first arrived in this dimension. So, I went to the one source that seems, ironically, to have the most useful and accurate grasp on the way the multiverse functions in these

parts: RPG creature guides. It appears, according to those erudite tomes, that I'm some sort of cross between a Gremlin and an Imp, a Grimp, if you will. The wings, the magic powers like invisibility, the infernal sense of humor and all that brought me to that conclusion. And "Gruesom" seems to be the feeling I invoke in humans most often when I choose to reveal myself to them.

PAINE: Fair enough. Any topics I should avoid when I sit down with the guys?

GRIMP: The guys? YOU'RE MEETING A BAND OF ORCS!!! You don't realize how dangerous this is for you do you, human! As far as subject matter is concerned, stay away from politics. The orc brain doesn't have the sophistication to comprehend the machinations of your



human governments. Hell, I sometimes wonder if you puny humans have enough brain power to understand how your own governments and ruling social cliques function and that you are all trapped in a destiny not of your choosing.

[Editor's Note: At this point in the tape, a large door opens and slams shut and Mr. Paine is heard muttering, "Oh my God" over and over. The tape runs for approximately three minutes with the sounds of metal hammering, low thunder, and human voices screaming in agony. Suddenly, there is a pause in the tape and the interview begins. Due to the Orcs' heavy accents, we've tried to transcribe the tape to the best of our abilities.]

PAINE: You're kidding right? Are those masks?

GRIMP: Ask your questions, human! You asked to do this so accept your fate!

PAINE: Ok, ok. Uh, Gogog, how did you get to be chieftain of the group?

GOGOG: Father was leader until he accidentally fell on my axe. Now me the

leader of Blood Axe Tribe. Some others want to be leader as well, but they accidentally fell on my axe too.

PAINE: Gronk, it says in your bio that you're the group's shaman. What does that actually mean?

GRONK!: Ancestor spirits speak through Gronk!, guide tribe to Domination of this puny human earth. Hail, great Gzorth, dragon of fire and wisdom! Gronk! weave mighty spells of power and protection, keep tribe together for the Domination. Hail, great Gzorth, dragon of fire and wisdom!

PAINE: Alright, so after the success you had with the "Warchiefs of the Apocalypse" EP, are there any plans for a full length album anytime soon?

GOGOG: You mean one of those round things that make noise when you put it in black box? Yes, we make more noise stuff soon. Why you ask these questions anyway? You way too nosey, human.

PAINE: I'm sorry. These are just standard questions. I wasn't trying to...



GOGOG: Just ask questions! Orcs getting tired of your face, human!

OOG: Oog smash now?

GOGOG: Not yet!

PAINE: Hulg, maybe you can clear this up for me. You're actually dead? What's the story behind that?

HULG: Hulg dead.

PAINE: Umm, OK. Can you elaborate?

HULG: Hulg still dead.

GRIMP: Not always the most eloquent is he, though he does surprise me at times. The damndest things happen when you use cut rate necromancers. Anyway, while the Orcs were writing the songs for "Warchiefs of the Apocalypse" Hulg and Cretos got into a fight over whether a particular song would be written in the gut wrenching key of B while Cretos was convinced that the song would only work in C flat. To make a long story short-

HULG: Hulg smash.



OOG: No, Oog smash!

GRIMP: To make a long story even shorter, Hulg smashed his guitar into Filthy's amplifier getting electrocuted in the process. Some of his flesh was melded to the circuit board, but the amp still plays and sounds more evil than ever. We've had a whole crew of necromancers working the blackest of the black arts to keep Hulg walking among us. Some of them, well lets say they were worth less than what I didn't pay them. There have been some interesting side effects. Occasionally the spirit animating his body doesn't seem to

be his own. Sometimes he even speaks in complete sentences! At least his fingers still work. Sometimes. He's truly unlike any other zombie that I've ever had the displeasure of meeting.

HULG: Hulg. Hungry. Hulg think you look tasty. Hulg eat.

PAINE: Oog and Cretos, we know the roles of the other orcs (shaman, chieftain, dead guy). Where do you guys fit in?

OOG: Oog a pure hearted warrior! Oog destroys the enemy at any chance. I bash and crush all I see! I am the backbone of the band and will destroy the front lines or the stage. I have been known to snap at any moment due to pestering minions who ask too many questions about battle tactics and previous slayings.

PAINE: You don't seem very angry right now.

GRIMP: We employ various herbal supplements to keep Oog calm when we're not playing or fighting.

PAINE: That explains a lot.

CRETOS: Me like pointy guitars. I'm always adding heads to the pile. For the tribe, I crush enemies!

PAINE: Does the band have any tour plans in the future?

GOGOG: How else we going to conquer your puny world? You make Gogog's head hurt with these stupid questions. Maybe Gogog should open your head to see if you have any more stupid questions in there that you want to annoy me with!?



PAINE: I'm just doing my job here. Maybe we should just end the interview right here. Thanks for your time.ty

OOG: NOW OOG SMASH?!

GOGOG: OOG SMASH HUMAN NOW! This human needs to be taught respect!

PAINE: This is crazy! Put that thing down you could hurt some--

[End of tape.]

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MAKING SCREAM FARM

by Jim O'Rear

There's nothing quite like making a low-budget indie film outside of the Hollywood system. Sure, you get full creative freedom (within the limits of your tiny budget) but you also take on a good share of headaches. Making the zombie film SCREAM FARM was no exception.

SCREAM FARM, as a project, actually came together in record speed. After my partner (Ted Alderman) and I secured a distribution deal for our slasher film THE DEEPENING, with Gunnar Hansen and Debbie Rochon, we focused our attention on developing a new project. Since the subject matter of THE DEEPENING was a bit controversial (the psychological after effects of the 9-11 terrorist attacks) we wanted to do something a little more fun and commercially acceptable.

I had been a fan of zombies ever since I worked on a little film with George Romero in 1985 called DAY OF THE DEAD. I thought it would be the perfect arena to craft a small-budgeted film in. It worked for Romero in 1968 with NIGHT OF THE LIVING DEAD, so why wouldn't it still work today?

Ted was friends with low-budget genre actress Kimberly Lynn Cole, who operated a haunted attraction on her property in Alabama during the Halloween season to raise money for St. Jude's. She called it SCREAM FARM. Kim had mentioned to Ted that if there was anything we wanted to film on her property that she would be glad to open it up for us. Being a huge DAY OF THE DEAD fan, Kim was especially interested in the idea of shooting a zombie film there.

I met with fellow filmmaker / director Chuck Angell and pitched him the idea. The plotline was simple: SCREAM FARM would follow a group of students who build a haunted house for Halloween to help raise money for their senior class trip. The students get more than they bargained for, however, when they come across a substance in the building that begins turning them, and the townspeople, into flesh-craving zombies.



Chuck was into the idea and said, "I've got some money for that." Little did we know that Chuck's statement was about to send us on a whirlwind adventure that would see us evolve from vague-idea to post-production in only five-weeks!

I told Kimberly Lynn Cole that I had financing for the project, if her property was available. She stated that she was preparing for a trip to China but that she had six days in which we could shoot at her location. Could it be done? There was only one way to find out... move full-steam ahead!

WEEK ONE:

Everything revolves around the script. I know some low-budget films seem like they were made up on the fly, but I can't work that way. Before I could cast, develop location settings, create prop lists, design makeup, and schedule shoot times I had to have a script. Up to that point all I had was a brief idea. Luckily, I write very quickly.

WEEK TWO:

Thank goodness for past experience and acquaintances. I needed people on the cast and crew who would work cheap (or for nothing) and who didn't mind spending a week under the sweltering Alabama sun, shooting almost twenty hours per day. I called on friends from past productions and posted notices through casting agents. Within hours, my e-mail was full of headshots and resumes.

From working with Ted before, I knew he is a really good props guy. While I finished casting, he took up the helm of organizing the armory of guns, knives, explosives, blank bullets and more that would go into the shoot. My job came easy when I realized several of the primary cast members (Lee Vervoot, Maria Kil, Michael Partlow, Miles Spence and Dusty Tate) from our last movie, *THE DEEPENING*, were ready to work. But because I had written the lead roles to be high school and early-college aged students, and



we were all a little “too mature” to believably carry off the characters, I had to find some youngsters.

With the limited amount of time I had to work with I knew I had to cast in a very unorthodox fashion. The “look” was my primary casting objective and then I had to cross my fingers and hope that they had some acting talent! There was no time for recasting.

WEEK THREE:

By the end of the third week we had a cast, crew, and lots of zombie extras who were able to drop what they were doing and go to Jones, Alabama, the following week to shoot, some coming as far as Canada.

By now, I determined I had a fifteen day shooting schedule that would need to be compressed into six days. I was told it couldn't be done, and Ted and I were being incredibly ambitious or incredibly stupid, but only time would tell.

WEEK FOUR: Day 1 of 6

Cast and crew began to arrive in Alabama. Kimberly Lynn Cole offered to play slumber party by letting the majority of the cast and crew stay at the house. With Kim's permission, we also had on-set restrooms, a laundry, a kitchen for our cooks, a green room where actors could relax or study between scenes, and much more. Ultimately, without Kim's offer, the film could not have come together in such a short amount of time with such a limited budget.

After Ted finished picking up actors from the Birmingham airport (approximately eighty miles from set) and transporting them to Jones, Alabama, he went grocery shopping for our craft services crew while I inspected the areas where we would be shooting the following day. I was greatly concerned that we were going to burn up our entire budget on food. After all, I was feeding approximately thirty people three meals per day. Those concerns were squashed very quickly,

As night settled upon us, there was still no word from our fight choreographer, Miles, and we were scheduled to begin working on the biggest fight scene in the movie the next morning. Needless to say, it was a very tense evening.

WEEK FOUR: Day 2 of 6

Up before sunrise, the cast and crew mentally prepared themselves for what was scheduled to be one of the hardest and longest days of shooting. A swarm of stunt zombies were to rehearse for a massive fight all day that would shoot later in the evening as the rest of the cast shot elsewhere on the property. We couldn't begin the fight rehearsal without Miles, though, who still had not shown up on the set. Ted, also a Martial Artist and trained in film fighting, started preparing himself to step in as the substitute fight choreographer.

After breakfast we began. Ted laid out the mats and started the zombies stretching as I began directing a crane shot that would establish the property where the action of the film would take place. After two takes the cameraman reported that he was getting error messages from the camera and hoped that the shoot could continue. If the camera died, we were done for. We all had to keep our fingers crossed because we were told that the camera could stop functioning at any time.

Finally, word came in from Miles. He had been on his way to the set the day before and got lost in the woods. Apparently some “rednecks” wanted to have fun with the

“Everything revolves around the script. I know some low-budget films seem like they were made up on the fly, but I can't work that way.”

though, when Ted returned with the supplies for only 1/3 of the cost I had expected! Not only was he a good “props guy,” he was a MASTER shopper!

At the end of our first day, locations had been inspected, equipment assembled and prepared, and cast and crew settled in... except for our fight choreographer Miles Spence. Getting a bit concerned that Miles may have had an accident on the way to the set, I grabbed my cell phone to give him a call and suddenly realized that there was no signal! It wasn't just me, either. No one had a signal! We were so far out in the country that cell phones did not operate. We were, essentially, cut off.

out-of-towner and sent him on a wild goose chase that took Miles to the opposite end of Alabama. Due to the lack of cell service he couldn't reach anyone. As luck would have it, though, he came across a landline pay phone and dialed the number to Kim's house. He was on the way!

I was greatly relieved that Miles was safe but that worry was quickly replaced by dread that the cameraman's equipment was going to crash. The only thing we could do was press forward and have faith.

After getting a few more shots I was informed by a P.A. that the cooks called and weren't going to make it. They had a death in the family and had to travel to Las Vegas. What else could possibly go wrong? I placed this problem on the back burner. I'd worry about it later at lunch. I had to get some more shots in the can.

Miles arrived and started choreographing the zombie fight action while we moved on to more exterior shots. That's when it started to rain. Until now, Alabama had not seen rain in two months. Apparently Mother Nature was just waiting on us to arrive so that she could ruin our shoot!

The zombies elected to continue rehearsing their fight scene in the rain while I did some quick rearranging of the shoot schedule. We had to move the equipment inside the haunted house in order to get some interior shots until the rain stopped. I didn't realize until we got inside, though, that the haunted house had a tin roof. As the large rain drops slapped down upon it, the noise inside was deafening. There was no way we were going to be able to hear any of the dialogue over the storm!

The rain drops were coming in waves, heavy downpour to light downpour to heavy downpour to light downpour. I chose to shoot during the periods of light downpour and add a few lines to the script about the rain storm. We were able to get one or two takes in between the heavy drops, wait a few minutes, and shoot a few more takes. We continued that process for a couple of hours. It worked, but it put us extremely behind schedule.

Lunchtime arrived and there were no cooks! One of our cast members, Matt Cox, stepped up and said he liked to cook and would be willing to do it until we needed him for a shot. Matt did a great job feeding everyone but we couldn't rely on him forever. He was playing one of the primary cast members and would be needed on set for the majority of the shoot.

Things have a way of working out, though, when you have a group of people working together as a team. Maria Kil's parents, James and Linda, happened to be staying on set with her to help care for her baby while she was in front of the camera. Maria informed me that her dad was a cook for the military and was accustomed to preparing meals for large groups of people. James and Linda were more than willing to step in for our missing cooks. And, believe me, they were a Godsend.

After lunch, the rain stopped and we went back to work. The sun was even coming out. Gathering back on set, I noticed that we were missing two P.A.s. When I went to check on their whereabouts I was told that they had to leave. Apparently the grueling shoot was harder than they expected and they jumped ship, leaving us two essential crew members short. Again, working as a team, actors jumped in to hold boom mikes, move lights, carry cables, and do whatever needed to be done.

Due to the rain we were several hours behind schedule and night was falling. We had to move on to the big fight scene, which happens under moonlight. We only had that particular group of zombies for one day so the rest of the shots were put on hold to focus on the fight.

As always, Miles Spence did an incredible job with the choreography. What I failed to take into account, though, was that we were shooting in the middle of summer when the days are long and the nights are short. Because of the time of sunset and the time of sunrise the following morning, we were going to have five hours less of darkness than what was scheduled. There was going to be no earthly way to make up those five hours. I had to come up with a creative way to make it work and still capture all of the action.





My solution was this: Shoot all of the primary action with the fighters and then go back and shoot pieces of the scene as pickup shots with the various other actors over the next three nights. Then all I had to do was piece it together and fix it in the editing room. It seemed like a simple enough solution, but it wasn't. It turned out to be a royal pain in the ass, especially since we were already severely behind schedule due to rain. I had to, also, figure out how I was going to pick up what we already put on hold.

The first shooting day was a nightmare. My only consolation was that the camera didn't die and that the hardest shots were scheduled and completed on the first day. It could only get easier after that. Or not.

WEEK FOUR: Day 3 through 6

Mother Nature did not want us to make this zombie movie. It rained every day. It was a continuous struggle against cloud cover, rain drops, sunlight, and noise on the tin roof. When it wasn't raining the heat was unbearable. One hundred degrees outside became one hundred and thirty

degrees inside the tin building. We were, literally, baking ourselves inside a giant oven. On top of that, the heat was melting all of the FX makeup and it was not adhering to the actors' faces.

We got further and further behind schedule, slept less and less, and reached the point of complete exhaustion. Shouting matches and arguments broke out as tempers flared from the stress. But, the cast and crew hung in there. We continued to keep our fingers crossed that the camera equipment would hang in there, too, as the technical errors grew even greater.

Day five was a breakthrough day for us. I did some time-saving rewrites to the script and the weather almost cooperated with us fully. We began to gain ground on our shots, making up for lost time. A weight was lifted as we could almost see the light at the end of the tunnel. What seemed to be lost suddenly seemed like a possibility again. Somehow... somehow... we had caught up!

Because the weather was cooperating, the entire crew rallied together to work additional hours on this fifth day, in order to get ahead. If we worked hard, I realized we, somewhat incredibly, had the opportunity to finish a day early.

Our non-stop push on day five paid off. Shooting was finished in Alabama a day early! We broke down our equipment, packed up, and everyone got an early start to Tennessee for our final week of shooting.

WEEK FIVE:

It was expected that the final week of production would be easier in Tennessee. The scheduled shots were simpler (except for the opening fight scene) and there was no rain predicted. We were also not going to be cut off from the rest of the world as we were in Alabama. Cell phones worked and computers with broadband connections were within reach.

Our cheery outlook on the last week of shooting was premature, though. The camera crashed and so did the cameraman. Luckily, in Tennessee, we had access to another camera and boom mike that was of equal quality to the ones that were lost, but our cameraman became difficult and refused to work anymore.

Not to worry. I'm no stranger to a camera. I decided to shoot the next few days worth of footage myself while a cast member, Lee Vervoort, arranged for another cameraman. Not only that, Lee also wrangled a different location for the opening fight scene that would allow us to destroy the set we were working on as we used it. The opening scene was, originally, going to take place in a bar, but Lee knew a guy who had an old house that he would allow us to break apart and set on fire! It required a quick rewrite, but it was well worth it because the new location would provide a great set for our opening scene.

With things seeming to fall back into place, Mother Nature had another surprise for us. Although no rain was in the Tennessee forecast, rain is exactly what we got... every day! We were accustomed to it by this time, though. We just shot through the storm. Oddly enough, with all of the rain we waded through there is only one time that you can actually see it on film and only one scene where you can hear it in the background. I guess that was our payback to old Mother Nature. We had the last laugh.

Week five was over and we were wrapped. An entire feature-length film taken from conceptual idea through principal photography in only five weeks. Don't ever let anyone tell you that it can't be done! It was time to hit the editing suite. But that's an entirely different story.

SCREAM FARM is available on DVD from Phoenix Entertainment/Under The Bed Films under its new title, THE ZOMBIE APOCALYPSE COLLECTION FEAT. SCREAM FARM.

For more information about SCREAM FARM, visit myspace.com/screamfarmthemovie



A WALK ON THE DARK SIDE WITH **MONIQUE DUPREE**

by Fallon Masterson

Throw away the image of the fragile blonde teen screaming helplessly at the hands of the killer. Monique Dupree is here to redefine what it means to be a Scream Queen. With eight movies out this year alone, and an ever-growing list slated for next, this vivacious vixen can't help but command attention.





MONIQUE DUPREE

**SCARS: The First Black Scream Queen...
Is the world ready?**

MONIQUE DUPREE: I'm going to try not to sound tactless, but, who cares? When is the world *ever* ready for change, unless it's forced down their throats? Besides, I'm not ready for the responsibility that people have placed on me to represent an entire race for the indie horror genre. I know you have to set yourself apart in some way, but I'd rather people recognize my talent than my color.

SCARS: For September, you've got "Bachelor Party in the Bungalow of the Damned" and "Skeleton Key 2" coming out. Without giving too much away, what can we expect from these two? And how was your experience making them?

DUPREE: It was really fun making both of them. I can safely say that these films are two different animals! On the one hand, you have John Johnson's "Skeleton Key 2"--I actually filmed while I was very pregnant --which is centered around the crazy town of Nilbog. There's lots of boobs, crazy kills, and a pool of gay. (See, now you have to watch to find out what I'm talking about.) It's always a great experience being on-set of a Darkstone Entertainment movie. I've done five films to date with them.

Now "Bachelor Party in the Bungalow of the Damned" was, like, the first leading role I had ever had. It required 8-9 hours of make-up on both my face and breasts. An awesome make-up job done by Wicked EFX. If you've seen the photos, that should intrigue you enough to want to see this film. If that doesn't do it, then three vampires disguised as strippers should do it for ya!

SCARS: In times previous, you've been a Tromette. Is that what broke you into horror?

DUPREE: Actually, no. What initially broke me into horror was being a Scream Queen contestant on Fangoria radio. I had done a few horror shorts, but no one really knew me. There I met Lloyd Kaufman and Debbie Rochon and it just kind of went from there.

SCARS: Between convention appearances and your YouTube videos, you do a lot to reach out to your fans. Has this ever backfired into any fan encounters that were just plain creepy?



DUPREE: Well, I first have to say that the fans are the most important part of this. Without them, there's no us. Creepy encounters? Ha, I can no longer keep up with them! Everything from fans begging me to sell them my used underwear, to asking if we could go somewhere private so that I can piss all over them. Hell yeah, it gets pretty creepy.

SCARS: Aside from screaming on screen, the world also knows you have a big pair of "lungs" from singing in the band Negro Childe. Who's your rock star inspiration?

DUPREE: Collectively, we have too many influences to count. Mainly, we try to draw the energy from all of them into an amalgam, also useful for cavities. Oh, you wanted names?

For me personally, I have a lot of musical inspirations. Example: I grew up on people like Nancy Wilson, Larry Graham, Nina Simone, and Stevie Wonder. As I grew up, I became more influenced by the likes of Billy Joel, Aerosmith, The Beatles, U2, Prince... my list can go on. Today, I've been drawing inspiration from Living Colour, Natacha Atlas, Evanescence and a few more. I can talk about music all day. I love to sing!

SCARS: What other projects do you have coming up?

DUPREE: I am blessed to say that I have a lot of things on the horizon. Some of the projects include "Plan 9," a remake being done by John Johnson, "It Came from Trafalgar" (with a star-studded cast!), "Nun of That," "Spirits," and I'll actually be doing a bit part on "Rescue Me."

SCARS: And, in your opinion, what traits must ALL "Scream Queens" have?

DUPREE: Well, since this is my opinion, Scream Queens *must* be able to demand your attention and be able to keep it through the span of a film. You have to have a "presence" about you to be a *successful* scream queen.

I'd also like to add that we need to break out of the stereotypical Scream Queen look. I'd love to see more curvy, thick Scream Queens *accepted* in this genre. As with anything else, you need some variety.

Begging for more? Stay up to date with Monique at her website, www.moniquedupree.com.



BLITZKRIEG

ESCAPE FROM STALAG 69

By 42nd Street Pete

Remember those old Naziploitation films of the 70's? You know, those family classics like LOVE CAMP # 7, ILSA, SHE WOLF OF THE S.S., HELL CAMP, GESTAPO'S LAST ORGY, and SALON KITTY? Well, BLITZKRIEG: ESCAPE FROM STALAG 69 is a tongue in cheek homage to those films and a lot more. How would I describe it? If Mel Brooks directed ILSA, this would have been the result.

Who would have the balls to tackle a genre like this in these troubled times? Keith Crocker, that's who. Keith wrote, produced, and directed this epic, and it's never dull. Shot over a year period on weekends, using authentic weapons, uniforms, and locals, Blitzkrieg has all the elements of a true exploitation film. You have violence, ample nudity (both sexes), blood, torture, cheesy gore, great dialogue, and quirky characters.

Actually a lot of work went into the character development. From the Commandant Shultz to Natasha, the crazy Russian bitch, all of the performers in this film do a great job. Crocker used people of European heritage which adds a lot of flavor to the proceedings. One of the actors is from Ireland, others are of Russian decent, and other East European countries.

This is not for the easily offended. If torture, severed body parts (including a penis or two), profanity, full frontal nudity and more offends you, switch to the Disney Channel now. For the rest of us, this is right up our twisted alley.

So, how was the crowd at the premiere on Saturday night? Standing room only. That's right, the place was packed, and they got the "it" of what Crocker was trying to achieve. It was almost like being back on the "Deuce" as people got into the spirit of the movie.



"Shot over a year period on weekends, using authentic weapons, uniforms, and locals, Blitzkrieg has all the elements of a true exploitation film."



"This is not for the easily offended. If torture, severed body parts, profanity, full frontal nudity and more offends you, switch to the Disney Channel now."

The story opens in Argentina, circa 1955. A group of Israeli agents are trying to bring a man named Shultz to justice for war crimes. From here, we drift back in time to a prison camp during WWII, as Shultz confesses his sins to a priest.

Shultz is conducting twisted experiments on the prisoners, with the maniacal Dr. Zuber. Along with his faithful assistant Wolfgang (who's actually his clandestine lover), the two are set to kill anyone who disrupts their mission. The tortured prisoners are a mix of Americans, British, and Russian. Meanwhile Jack, the leader of the imprisoned Americans, quietly plots an escape with the female prisoners.

Natasha is a Russian girl, played by newcomer and real Russian, Tatyana Kot. A German soldier has sex with her in a bathtub, but she gets her revenge, and ends up storm-

ing through on a rampage. A nude chick, wearing black boots, and carrying a machine gun? Thank you Keith Crocker. Unfortunately, Natasha is re-captured, and gets it in ways that make the victim from the first ILSA film look lucky.

While Jack continues working out his plan, Schultz and Wolfgang are busy disposing of threats via shots to the head, hanging, and, in one case, drowning in a barrel of beer. The violence is served up without reservation, and one particular scene involving finger nails and a bamboo stick is sure to rank high on your cringe factor.

The movie's climax of whether or not Natasha and Jack's escape will work is brutal. How does it pan out? See for yourself, BLIZKRIEG is well worth the watch. Those of us living in the NYC area can catch it at its week long run at the Pioneer in August.

So, all those who thought the grindhouse is a dead issue are sadly mistaken. This grindhouse night at the Pioneer Theater turned away about 100 patrons, with standing room only inside. Twenty-five trailers and the film "Curtains" were shown. And Lee, the manager, tells me it's only the beginning. If you're in the NY area, check out the Pioneer because it will be, as they say, the Summer of Sleaze.

A CONVERSATION WITH DIRECTOR,



KEITH CROCKER

42P: How long did it take you to put this thing together?

KC: That's a great question. Roughly about a year and a half, just for the shooting. Most of the people in it are working people, myself included. The bulk of it was done on weekends, that's why it took so long. Writing and assembling the cast took about a year also.

42P: What made you tackle a genre that everyone has just about dismissed for about the last 30 years? Obviously there's a stigma attached, but even the old Italian movies, as gross as some of it was, had some tongue in cheek stuff. Your film is completely tongue in cheek.

KC: Of course it was! We were having a lot of fun with it and the characters. We wanted to make the characters interesting. I wanted people to get into the movie and enjoy it. I didn't want to do one of those "flash" movies. I didn't want to have that "video game" look. I didn't want it to move quickly, I wanted to tell a story. I was even having fun with the "art film" notion, the other "acceptable" form of Nazi exploitation like *SEVEN BEAUTIES*, *NIGHT PORTER*, and *SALON KITTY*. I was trying to breach art, satire, and horror.

42P: I also noticed that there are pieces of a ton of movies in *BLIZKRIEG*. Like *ILSA*, *BEAST IN HEAT*, even *I SPIT ON YOUR GRAVE*.

KC: Like yourself, I spent a lot of time in what were grindhouse theaters around Long Island. I was living in the theaters. I remember a drive-in double bill of *DAWN OF THE DEAD* and *THE MEAT CLEAVER MASSCARE*. This type of thing had a major, major affect on me; the good stuff, the mutated, inbred, crazy shit, before the 80's video age and the 90's nonsense. I think that my influences were real good and I hope it translates.

42P: It definitely did. The characters were interesting, especially Natasha, she was completely out of her mind! What was her name?

KC: Yes, the actress was Tatayana Kot. In the end, she turned out to be no better than the people torturing her.

42P: Almost like a morality play

KC: It really is. Also I didn't want to get in to painting a bad guy picture. I wanted to make it clear that there are a lot of bad

people when something like that goes down. I also didn't want to exonerate the Russians, who were just as bad, and sometimes worse, than the Nazis. I wanted to push that, I wanted to make sure that was clearly understood, that these were two groups of crazy people going at each other, and there's no winning. I really wanted to get that across.

42P: I think it came across very well, even being satirical. Here we are, I mean, right now no one's here, but this place was packed. For a Saturday night on a holiday weekend, it was a hell of a turn out.

KC: That's the exact feeling I have, that we got that many people in here, that they all stayed and were enthused. It was a really good thing, because you know what, it was almost two hours and I couldn't cut it anymore because I'd be damaging the plot. I said to myself, this is not for attention deficit people, this is for people who like to watch movies and that's exactly what we got here tonight, people who love to watch movies. I don't think anybody walked out.

42P: This may have opened the door for you.

KC: There so many people trying to do this, but not doing it right, going in consciously trying to make a "grinder" instead of just letting it happen by accident. Too many lame imitations could kill this thing. Understand what I'm saying, we are walking a fine edge here.

42P: What's something that can make a modern grindhouse go wrong?

KC: I call it the inbreeding syndrome, which is a syndrome that develops when filmmakers see a film that they like and they try to ape it. Then someone else sees their film and tries to ape that film, then you end up with an inbred child, that can no longer walk, talk, or do anything. Just a blob, a waste. Some of this started back in the 80's and that was the beginning of a lot of dreck.

42P: Well, it was an experience tonight, and I really hope this thing goes well. I'll give it the 42P seal of approval.

AN INTERVIEW WITH "NATASHA"



TATYANA KOTT

42P: Your character, Natasha, I would say was the break out performance in BLITZKRIEG. How did you prepare for the role?

TK: At first, the script's bloodiness and violence shocked me. Back home, WWII is a respected and honorable time. Both of my grandfathers fought. But as I started to look at the film as a character study, my inner strive for balance got swept away by my curiosity: What would a human being do in these circumstances and how thin is the line between Homo-so-called-Sapiens and survival?

42P: Your character is very close to the actress in ILSA, SHE WOLF OF THE S.S., who refused to be broken. Did you see that film or any of the other Nazi exploitation films before shooting?

TK: I have not seen any of those films and the term "exploitation films" I learned from our director, Keith Crocker. Thank you, sir!

42P: The scene with you in the bathtub, a homage of sorts to I SPIT ON YOUR GRAVE, was very intense. Did you have any reservations about doing full frontal nudity or simulated sex?

TK: Nudity is seen in U.S. films as an attribute of B-movies, and something big Hollywood stars would not do. In Europe, on the contrary, the body in its whole is used as one of the actor's tools. If it helps to tell the story, let there be nudity!

42P: How did you prepare yourself for the torture scenes in the film?

TK: There was no preparation for the torture scenes. I felt my character's feeling.

42P: Toward the end of the film, the Russians get control of the camp. Keith had told me that one group was no better than the other. In times like these, there is a lot of brutality on both sides. Being that you are of Russian decent, what are your thoughts on this?

TK: Growing up, we were taught that the Soviet Army liberated Europe and other peoples greeted them as heroes. Having a MA in world history now, I know there was a lot of pain, anger, and violence on both sides. However I am forever grateful to my grandparents for giving me the opportunity to be born in the Soviet Union.

42P: What other films have you appeared in?

TK: My other project, that I'm proud of, is PRONE TO VIOLENCE, directed by Sasha Artemova. I play a Russian Mafia Godmother. In WALLS ARE DOORS, by K. Glowacka and Wochek Szchytko, I play a greedy landlord, and in the sitcom HAPPYRAMS, I play an exchange student from Kazakstan.

42P: Where is Tatyana, the actress, going from here?

TK: Auditions, rehearsals, shoots, you know the drill. I also teach drama at a program for disabled people.

42P: What are your thoughts on the finished film?

TK: I haven't seen it yet, can you imagine?

42P: Any last words?

TK: I'm looking forward to getting together with fellow actors and beloved crew in August.

AN INTERVIEW WITH "DR. ZUBA"



STEPHANIE VAN VLACK

42P: How did you prepare for playing the role of Dr Zuba?

SVV: Torturing helpless victims every chance that came my way. I might be kidding about that. Like most actors in preparation, I considered my back story. I don't talk or think about any character that I play in the third person as there tends to be a "disconnect" in the role for me. It feels less real, less enjoyable for me.

42P: Did you watch any of the 70's Nazi films to get a feel for the project?

SVV: Does singing Springtime for Hitler and Germany count? I never had the opportunity to see something like that, per se, although they are out there. But Keith and I did talk about the subject frequently, you should see the man's eyes light up with his enthusiasm. Or it might have been too much coffee, I'm not sure. Oh, and Charles in his uniform really set the tone. He looks quite dashing.

42P: What did you think of the reaction the film got at the premiere?

SVV: If nobody runs screaming from the room, I think we did our job. Those who tried we tripped and tied up in the back. Overall, I'd say it was favorable. It got some unintentional laughs, which frankly I liked because I feel that's true to the genre of exploitation films.

42P: The character that you play, for lack of better words, is a completely amoral sadist. Did any of the torture stuff bother you after you did it?

SVV: Being Zuber was cathartic for me. I love those roles because I believe we all have a very dark place inside of us, capable of incredible atrocities. How comfortable a person is admitting to that is another thing entirely. I look at it this way: you go to the set, you do your scenes. You give it your all and commit to the moment. And then it's done. It's being paid to purge all those things out of you in a constructive manner. How cool is that?

42P: I know this was a long movie. Keith had told me the original cut was almost three hours, but, to its credit, only a couple of people left during the reel switch. It's almost a testament to you and everyone else involved that people were interested enough to see it through to the end. Your thoughts on this.

SVV: I think they left to throttle the guy running the projector. Poor Keith drove himself mad to make sure that gap didn't happen. When Keith informed me that it was three hours, I was not totally surprised. I knew there needed to be cuts made, looking back on the script, I knew it would be long. But edits are part of the process. If scenes I was in got cut, ended up on the editing room floor, I understood that I couldn't take it personally because it was in the best interests of the film. If anything, it had to be hardest on Keith, this is his labor of love. And to everyone who sat through it until the end, you guys are troopers!

42P: What other roles would you like to play?

SVV: I'm out there hustling for my next gig, just like any other actor. I'd love to work with Keith again, we'll see how that goes. And we are focused on promoting Blitz whenever possible. But if anyone's casting, give me a good villain and I'm the happiest woman on the planet.

42P: Any memories of the shoot that you would like to share with the fans?

SVV: There are too many to mention, but I'll tell you that stage blood is cold as a mutha when you're working in January.

42P: What was the hardest part of playing someone as evil as Dr. Zuber?

SVV: Losing my nipples. Apparently Keith keeps them in a safe somewhere and is holding them for ransom.

42P: Any last words?

SVV: My favorite words of wisdom right now: In the parade of life, it's best to be in front of the elephants.

THE SAME BLACK WATERS AS YOU... Going DEEP into ECHO'S POND



Move over Captain Howdy. Director Gabriel Bologna has crafted a game far scarier than any Ouija board with his film, “The Black Waters of Echo’s Pond” (2008). We’ve seen the set-up before (a group of friends, alone, desolate location...), but what we haven’t seen is a movie take this premise and weave it with such a terrifying play on morality, betrayal, and straight horror.

Helping us navigate through “The Black Waters of Echo’s Pond” in this Scars behemoth interview are:
writer/producer Sean Clark, and actors Danielle Harris, James Duval, Elise and Electra Avellan, and Nick Mennell.



Interview with Sean Clark by Fallon Masterson

SCARS: On a basic level, "The Black Waters of Echo's Pond" is about a game gone awry. What else is it about?

CLARK: More than anything it's about relationships and how everyone has issues even with their closest friends. With the smallest push of those buttons, people can turn on each other very easily. So it is about trust and distrust among a tight group of friends.

SCARS: Those of us into monsters get some pretty creepy horned creatures in this movie. How was their look developed, and what was your inspiration when first writing them?

CLARK: Well, the "Goatman" as we have been calling him is basically a Pan creature taken from ancient Greek mythology, so we just tried to stay true to that. Patrick McGee and his F/X team did an amazing job with the character and Kurt Carley, who played the creature, was equally awesome.

SCARS: Aside from being one of the writers, you were also a producer. Did you have any hand in casting?

CLARK: Yes, I played a major part in casting this film. I personally brought in James Duval, Danielle Harris, Elise and Electra Avellan, Nick Mennell, Tom Proctor and Richard Tyson. They were all friends of mine, but most importantly they all loved the script. I was also there for all of the auditions for the other principle cast members and helped in making those decisions.

As a writer I was spoiled on this project. I was on set everyday and basically was director Gabe Bologna's right hand man. He wanted me next to him at all times to bounce things off of. I would sometimes even run lines with the cast before takes to get them ready and going in the direction Gabe and I knew we wanted.

SCARS: From your work on "Horror's Hallowed Grounds," where you re-visit filming locations, it seems safe to say you're a big genre fan. Being someone who's seen a ton of movies, and knows a lot of the rules, how did that play into your creation of "Black Waters"?

CLARK: My knowledge of the horror genre helped for sure but honestly, this has been a learning experience for me more than anything. In my opinion there is no better school than being thrown right into something where you have to either sink or swim. It has also helped me as a writer because you learn how to write more film friendly.

SCARS: What aspect of "Black Waters" are you most excited, or proud, about?

CLARK: I'm just proud to have made a feature film. That is number one by far. To have my first film be filled with this kind of talent in front of and behind the cameras really is a dream come true. Never in my life have I been excited to get out of bed at 5:00 am to go to work. Every day when that alarm went off, I felt like I was seven years old again and it was Christmas morning.

SCARS: Any future projects in the mix right now?

CLARK: There are two in the works right now. The one that is up next is a haunted house story that takes place in Jamaica and it is based on a true story. The title isn't set yet. The other is a slasher film I have been developing called "Sugar," and I am hoping to direct that one as well.

SCARS: What board game would be the worst to have come to life?

CLARK: I would say Risk would be a bad one since all of the different countries would be at war at once. I love playing that game though.



Interview with Danielle Harris

by J.C. Walsh and Matt Malloy

SCARS: In "The Black Waters of Echo's Pond," you play Kathy. Tell us a little about her.

DANIELLE HARRIS: Kathy is the disgruntled girlfriend who comes to the island to celebrate one of her best friend's engagement. Frustrated with her man's lacking finances, she hopes the weekend in paradise will help their relationship.

SCARS: There aren't many horror films out there based on demonic board games.

What was it like working on this film?

HARRIS: Fun and challenging at the same time. A large cast with an intricate story, in the woods, working crazy, long hours covered in blood and running around in nothing but a sweatshirt! That pretty much sums it up!

SCARS: You are most known for your early roles in "Halloween 4" and "Halloween 5," and then your return to the genre in Rob Zombie's remake of "Halloween." Describe to us what it was like doing horror again.

HARRIS: I've actually worked on a few horror flicks in between, so it feels very natural for me. "Halloween" is like home to me. It feels really good to be back.

SCARS: You're also in the upcoming slasher, "Blood Night." What is this film about?

HARRIS: It's about the legend of Mary Hatchet. It is a horrifying story based on an incredibly scary, true story. Our locations were incredible. I wouldn't walk back to my trailer by myself because I was so freaked out.

SCARS: We noticed that you are taking a stab at directing a film called "Prank," with horror icon Heather Langenkamp. Why did you decide to take on this task?

HARRIS: Directing is something that I've wanted to do for a really long time. I decided to wait until I was ready to really go for it. I'm at a crossroad in my life right now and I think directing and producing have been a bit more fulfilling than acting as of late. I absolutely love having the ball in my court and I love being at the creative center of it all. It feels really right.

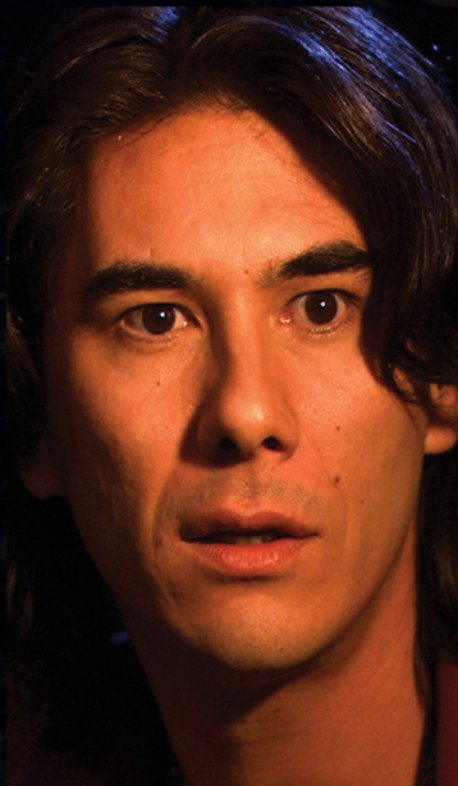
SCARS: What was it like working with Heather?

HARRIS: I actually haven't worked with Heather. The film is an anthology and we're all directing separate pieces.

SCARS: On top of directing, you are also acting in "Prank." Was it difficult splitting these roles?

HARRIS: I am definitely not an actor that can be a lead in a film I'm directing. A

small part is cool, but I find myself wanting to be behind the camera when I'm on my own set!



Interview with James Duval

by Alyson Charlette

SCARS: What can you tell us about the movie?

JAMES DUVAL: It's about a group of close friends who haven't seen much of each other much since college and travel to an island for a weekend getaway. During their first evening on the island, they uncover an ancient game. Curiosity and intrigue ensue as they set the game up and begin to play. Meanwhile, as anger, fear, and insecurity take hold it begins to bring out the worst in everybody. As the game takes hold they are forced to confront the torment of their fears. Terror knows no bounds when reflected from The Black Waters of Echo's Pond!

SCARS: And about your character, Rick?

DUVAL: Rick is the wealthy happy-go-lucky one of the group who, because of past reckless antics, is put at odds with most the group. He is reckless but with a good heart. He crashes the gathering somewhat 'uninvited' to make amends for the past.

When a dark event from the past (which haunts the memories of everyone in the group) surfaces once again, Rick must overcome his own fears and insecurities as he fights to survive the ensuing murder, chaos, and mayhem brought on by the game.

SCARS: What was it like to work with the cast and crew on "Black Waters"?

DUVAL: As with most shoots it's always a sort of roller coaster experience. In other words, it has its ups and downs but regardless of the situation it's always exhilarating and I had a really great time making it. We had a great crew who were as equally excited to be there. The nice thing is that when everybody is excited about a project they tend to work that much harder. As a result the finished product tends to reflect the work that much better and finally it becomes that much more fulfilling and enjoyable to create.

I was extremely excited to be working with some of the actors whom I didn't know personally but was a fan of their previous work. I was also impressed with the actors I hadn't known who came to the table and delivered a home run. Every time!

Some of my favorite scenes were the main coverage of the game with all the leads together: Danielle Harris, Walker Howard, Electra and Elise Avellan, Nick Mennell, Mircea Monroe, M.D. Walton, and Arkasha. There was a certain energy that seemed to permeate around the group whenever everybody was congregated all together, and for that experience alone the movie was worth it! I really can't wait to see the finished product.

SCARS: You've been in many unique films. What compels you to elect your roles?

DUVAL: That's a very interesting question. I wish it was more like that for me. I do have a certain amount of choice but not as much as you would think. "A" list actors can get a movie made simply by expressing interest. For me, on the other hand it's more a choice of, "Do I wanna work or not?" as the movie will most definitely go on without me. I can say that I'm interested in roles/scripts that seem to tap something inside me. I like roles that are

challenging and frightening, but at the same time I'm drawn to characters that I can have fun with. For example, when I read a script all sorts of things just sort of jump out at me, things not necessarily on the page. That definitely draws me in.

Sean Clark who wrote the script of "Black Waters," based on an old story by Gabe Bologna, had a lot to do with getting me involved and bringing me on-board. At the same time I was intrigued with the character Rick who on the surface seems like a selfish, conceited asshole and how to make the character a bit more likable. That ended up being the most fun part and a blast to play with!

SCARS: What has your favorite role been so far?

DUVAL: It's hard to pick the "one role" as there have been a few roles that I was very fond of and for different reasons. I do tend to prefer my more recent work as I feel much more confident and experienced therefore I have more to offer. "Black Waters" was a lot of fun as well as a few other projects I just recently finished up, "Caller ID" and "Cornered."

SCARS: What can you tell us about "Devil's Dungeon"?

DUVAL: I have a very small part in "Devil's Dungeon." The film revolves around the character Amelia played by the wonderful Mariah Delfino ("Jeepers Creepers

II"). She is a struggling young mother who decides to become a stripper to make some quick cash and gets much more than she ever bargained for.

SCARS: How about "Evilution"? That one sounds very interesting.

DUVAL: "Evilution" was another recent one and a lot of fun! I finished it about a month before "Black Waters." This film revolves around a creepy haunted hotel that is much more sinister than any of the characters realize, save perhaps The Manager.

When a military scientist escapes with a top secret serum (that turns people into alien possessed zombies) and hides out in this sinister hotel, hell is unleashed when the serum is stolen from his room and let loose unto the unsuspecting residents. It stars Eric Peter-Kaiser, Sandra Ramirez, Guillermo Díaz, Noel Gugliemi, Tim Colceri and Nathan Bexton as The Manager. I play one of the gangsters with Guillermo Díaz and Noel Gugliemi who terrorize the residents at the hotel until we ourselves become the terrorized.

SCARS: Are you involved in the "Truth or Dare Syndrome"? If so, what is that one about?

DUVAL: I am not involved with this project and haven't talked to anyone about it. I don't know anything about it.

SCARS: What's next for you?

DUVAL: I've finished up four features since "The Black Waters of Echo's Pond." Aside from "Devil's Dungeon," I've got "Cornered," with Steve Guttenberg, "Caller ID" with Nathan Bexton and Peter Green, and "Now Here" with "Black Waters" alumni Electra Avellan and Declan Joyce. In that one I have a clear infatuation with Electra, and am the head lawyer fighting against soft drink companies and their bottling plants in court.

Further ahead, I have "Big Western Sky," with Jeremy London and Jeffrey Combs. I was supposed to be starting this project in September, but with the strike looming it was pushed to early next year. Also in development, I have "I Wanna Be Adored." It's written by "Forest Wise" and set in India and is about love, with suspense, intrigue, romance, exotic locations and some pretty kick ass fight scenes. Who is setting who up? How do you find love in this world of mass depravity?!

I've also been writing a story in my head, "Untitled Massive Studio Movie Project Idea." It's based in the past on historical events. Guaranteed to turn modern history on its head, and requiring no less than 200 million to make! It can only be made through studios. ...We are talking massive and EPIC.

So stay tuned! More news as it comes up.



Interview with Elise and Electra Avellan

by J.C. Walsh and Matt Malloy

SCARS: Tell us about your characters in "Black Waters."

THE AVELLANS: We play twin sisters who love their men and are crazy. We are both very jealous and are willing to do whatever it takes to keep our men away from another woman. Anyway, nothing like who we are in real life. Hmm.

SCARS: After working together for the first time in "Grindhouse," why did you do another horror for your second feature?

THE AVELLANS: The truth is that we never thought about doing another horror film. We are not huge horror fans, but Sean Clark is a really good friend of ours and a great writer so when he asked us if we were interested, we were happy to do it.

SCARS: How was your "Grindhouse" experience?

THE AVELLANS: It was a terrific experience working with a team of geniuses and experts in movie making. Not only Robert and Quentin, but the incredible team they have been working with their whole careers. From the catering department to the executive producers, PA's, DP's, et cetera, everyone in that production gave us great tools to take over Hollywood, haha!

Besides that, we had no idea how big "Grindhouse" was going to be, and even though the "Box Office experts" declared it a "flop," we don't think so at all. This film has revolutionized many minds and flared the creativity of great artists all over the world. People and fans who have watched the film have all loved it. We are honored to say we were a part of it.

SCARS: What got the two of you into acting?

THE AVELLANS: Our mom is an actress in Venezuela, she thought it would be a good idea to give us that opportunity and we've loved it since we were four years old. I thank her every day for it. She gave us a great tool. Though we will never be as good as she is.

SCARS: Do you have any influences?

THE AVELLANS: Our mom, she is such a strong and independent woman, and our brother Alejandro teaches us the gift of true patience every day. We also have always been huge fans of Natalie Portman, she is a fantastic artist and of course Robert Rodriguez influences us every day. Amazing man! He keeps us sane in this insane world.

SCARS: Are either of you working on any future projects?

THE AVELLANS: Surprise, surprise! We have six projects we are working on. We are producing, writing, acting, and soon enough we'll be taking over the world. One Latin step at a time, just like our uncle did it!



Interview with Nick Mennell

by Fallon Masterson

SCARS: In "The Black Waters of Echo's Pond," you play Josh. Who is Josh? Can

we fit him into a horror type?

NICK MENNELL: Josh is a young, well-meaning, Ivy League business school grad who's out for a fun vacation weekend with his fiancée and some close friends from his school days. I guess if we were to fit him into a horror type, he'd be the type-A jock who could treat his girl a little better.

SCARS: How did shooting go?

MENNELL: Shooting was a blast. Great cast and crew. Challenging hours, but fun nonetheless. We had a great time. That birthday-suit, late-night, swim-in-the-lake scene left something to reminisce about...

SCARS: The game in "Black Waters" brings out each player's worst qualities. Carrying any deep, dark secrets you'd be afraid would be revealed?

MENNELL: Deep, dark secrets, no. But an occasional deep, dark thought, absolutely!

SCARS: Aside from "Black Waters," you've really been sticking close to playing in horror movies. Coincidence or choice?

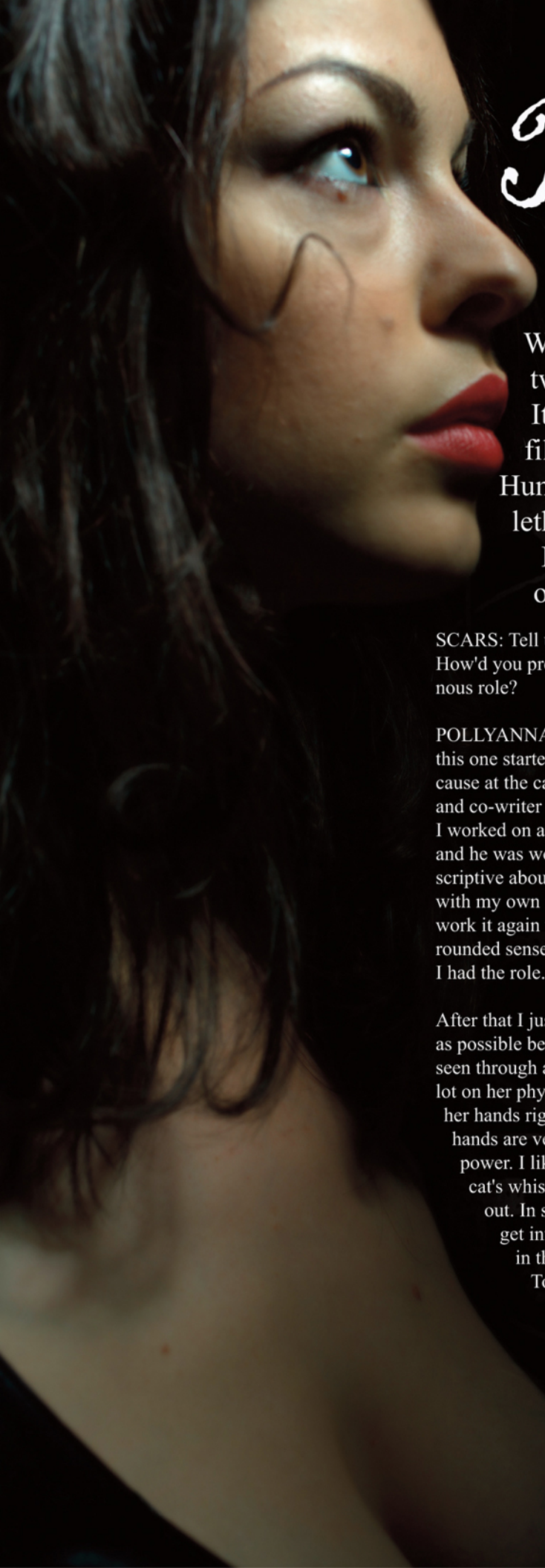
MENNELL: Total coincidence. In fact, I had decided after "Black Waters" not to do another one for a while, but I had worked with Michael Bay on a commercial a while back and he gave me the "F13" opportunity so it was one of those things. Also, I was a big fan of the "Texas Chain saw" remake.

SCARS: Do you pay much attention to the snide remarks people love to make about remakes? You do have the rare distinction of working on both Rob Zombie's "Halloween" and the latest "Friday the 13th."

MENNELL: Absolutely not. I am a bit awe-struck and tickled to a certain degree by the devotion of the fans to the various franchises. And I can totally empathize with the frustration that could come from a disappointing remake.

SCARS: What's up next for you?

MENNELL: A FANTASTIC film called "The Lost Tribe" that will be released by Lionsgate. I think the genre fans are really gonna dig this film.



Pollyanna

Becoming Mara

by Fallon Masterson

With 9 Lives of Mara, Americans can finally boast two things: a movie about witchcraft *not* set in Italy, and a dark fairytale told through a child, *not* filmed in Spain. Pollyanna McIntosh (Bats: Human Harvest, Land of the Lost) stars as the film's lethal leading lady, a potentially wicked step-mother. But as she shares with us at SCARS, Pollyanna's own life is rather far from doom and gloom.

SCARS: Tell us about playing the Mara. How'd you prep for such a spooky, ominous role?

POLLYANNA McINTOSH: The prep on this one started in a really cool way because at the call back, Kumar (the director, and co-writer along with Eric Massey) and I worked on a couple of scenes together and he was wonderfully precise and descriptive about what he wanted. Coming in with my own thing and then having him work it again with me meant I had a rounded sense of Mara before I even knew I had the role.

After that I just hung around kids as much as possible because, in many ways, she's seen through a child's eye. I also worked a lot on her physicality, especially getting her hands right. As well as her eyes, her hands are very much agents of her power. I liked to think of them like a cat's whiskers, sensing every situation out. In short, it was an easy role to get into for me because I reveled in the darkness of the character.

To fire me up for the early mornings and get me feeling my witchy powers, I'd blast "Back in Black" on the drive in.

SCARS: How did the blitzkrieg shooting of "9

Lives of Mara" compare with some of your other work?

POLLYANNA: The crew was very cool about everything so I never felt rushed or aware of budgets. That's the way to do an indie, keep it happy, treat people right and you get great results. That, and have Jina Panebianco as a producer. That woman's unstoppable!

SCARS: With "Mara" and "Bats" behind you, you could keep playing in the horror circle for a while. However, life is full of surprises, and it appears you are writing a comedy. How's that going?

POLLYANNA: Really well, thanks. It's called "Model Citizen" and is based in part on my own experience in the fashion industry, but funnier. The fashion world is ridiculous in many ways but from a very early age I was captivated by the imagination and freedom in what I saw in European design and fashion photography. Once you get in it, for me as a model, some of that initial inspiration can get relinquished as it becomes about something else, keeping afloat in what can be a vicious business. Fashion should be self-expression, unlimited, not about confinement to fit a mold. So should life in general, but a lot gets forgotten as we go from openhearted kids to manipulated adults. That's the theme of "Model Citizen" but with jokes and much goofiness.

Like my work as an actress, my writing is pretty varied. I have an idea for a couple of historical pieces and a drama set in South Central LA too.

I have a horror coming up actually, I'm back with the ModernCine crew who I did "Headspace" with. I'm playing the villainess in Jack Ketchum's own adaptation of his page-turner, "Offspring." I'll really get my teeth into this one!

SCARS: What's your role in "Land of the Lost," with Will Ferrell? Have you started shooting yet?

POLLYANNA: Yeah, that was fun. I really love doing comedy and Will Ferrell kills me, so I was rather jumping up and down when I got it. It's a supporting role and I play a Pakuni woman. That's all I can tell you because Universal are super secretive about it, which is fair enough. There are so many fans of the show, some of whom are thrilled about the movie, some not so. I have a lot of faith that it'll be great though, Brad Silberling, the director, was clearly having a good time and the cast is fantastic. Another Brit, Anna Friel from "Pushing Daisies," is the lead female and Danny McBride, who must have shot a million movies this year, is bloody funny.

SCARS: Back to "Mara," the movie's been described as a fairytale horror or fairytale noir. With the success of movies like "Pan's Labyrinth" or "The Orphanage," why do you think these movies have been so popular lately?

POLLYANNA: A really appealing thing about horrors is their ability to take us back to one of our earliest emotions, FEAR! Like a rollercoaster does, a good horror scares the pants off you without any real danger, as did those creepy stories our parents read us, all witches and curses and giants lurking between the pages while we were safely tucked up in bed. That child-like state, the thrill of fear with no real consequence, can be indulged even further with nostalgic fairytale elements. This genre is great as it allows for a lot of inventive storytelling. I loved "Labyrinth" and "Willow" growing up. The geeks are winning again. Bring on the trolls! I want to see a good troll movie!

SCARS: You, yourself, have had this sort of fairytale journey from doing theater





over in London to making the move to L.A. to do features. Do you miss acting live on stage?

POLLYANNA: I directed, produced and acted on stage a lot when I first came to LA, but I made a choice to go towards film. I love it too, and this way I can go back to the stage when I'm more established and perhaps one day have my own theatre company. I just spent a couple of months back in London doing a TV show and a movie but got to see some great plays. My British agent casually mentioned that they wanted to see me for Lady Macbeth but the dates conflicted with the movie. The bummer! I was practically salivating at the thought of playing her.

So yes, I do miss it at times but I work with a great charitable theatre company called The Unusual Suspects and through them I get to teach young offenders, and other disenfranchised youth, how to write and perform their own plays. It's astonishing what the kids come up with after encouragement and although I'm behind the scenes, watching them take flight with their work is sooooo satisfying.

SCARS: And because we're a horror mag, and we have to ask, do you have any favorite movie Scream Queens or Femme Fatales who keep you inspired?

POLLYANNA: Well Lady Macbeth, there's a Scream Queen for you! "Act like the flower, but be the serpent beneath it." Devilish! I also love the old movie Femme Fatales like Lauren Bacall in "The Big Sleep" and Rita Hayworth in "Gilda" as well as Joan Crawford and Bette Davis in "Whatever Happened to Baby Jane?" I watched "Gilda" again last summer at the Hollywood Forever cemetery. They project movies at night on the wall of the mausoleum and everyone gathers with wine and picnics amongst the headstones. I'm sure the dead approve, they must get awfully lonely down there.

A really appealing thing about horror is it's ability to take us back to one of our earliest emotions, FEAR!

9 LIVES OF MARA

DIRECTOR BALAJI KUMAR



by Eric Massey

ERIC MASSEY: Since most SCARS readers will be unfamiliar with 9 LIVES OF MARA, how would you describe it?

BALAJI KUMAR: Well, it's not exactly an easy film to describe in ten seconds or less, which I think plays to its strengths. Popcorn movies are fine now and then, but no one wants to eat popcorn at every meal.

Now to answer your question, 9 LIVES OF MARA follows a young boy named Robin, whose mother has passed away. When his father brings home another woman, Robin suspects she is far more than she appears to be—a female demon or witch...a “mara.” This leads to an inevitable, deadly showdown between the two.

EM: You and Jina Panebianco, our producer, raised all the money for this yourselves, and yet it's shot on film and mixed in Dolby Digital. Why not go the digital route like most indie films today?

BK: There's nothing wrong with digital as long as it fits the project. This film is very atmospheric, so I felt shooting on film was best. But despite its low budget, I didn't want it to look cheap. That would have done the project an injustice. That's why we shot most of it on Panavision 35mm. The sections with Patrick Bauchau (CARNIVALE, PANIC ROOM) however were shot on 16mm. This perfectly complements the “film within a film” for his character's strange documentary on witches.

EM: Shooting on film also helped accentuate MARA's film noir look.

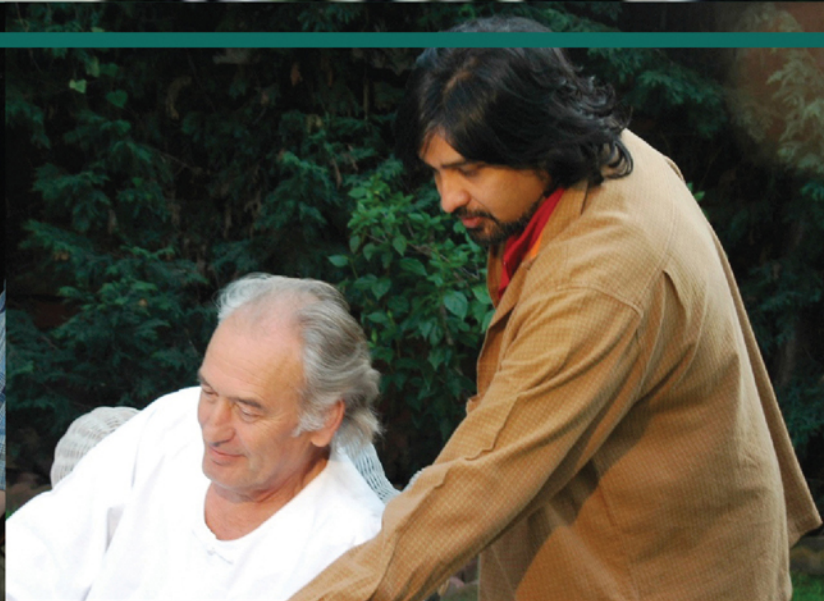
BK: Exactly. It's the organic nature of it.

EM: Speaking of Patrick Bauchau, his resume is pretty impressive, with over one hundred films. How did you approach him for MARA?

BK: I always knew Patrick would be perfect for the part. He has a wonderful sonorous voice that lends itself to the character. So, I decided to have a meeting with him and discuss the project. Jina and I knew his manager so we were able to make this happen. Long story short: He liked what I had to say and thoroughly enjoyed the script, so he agreed to do it.

EM: How was it working with kids? You know the old showbiz adage, “Never work with kids or animals,” and yet MARA features both. Why make things difficult for yourself?

BK: Again, that was the direction the story dictated. It would be betraying the audience if we featured a twenty-year-old playing someone who's twelve. Audiences are much smarter than that. Plus, we couldn't have a film titled “9 Lives of Mara” without a cat.



As for working with the kids, they were extremely professional. Each came prepared and ready to work. However, industry laws dictated that I could only have a few hours with them each day. This includes the time from when they leave their home and sit in LA traffic, until they finish their shooting and return home that evening. All of this, along with meals and class time, had to be done in only six hours a day with the youngest. To work around this, sometimes I had to shoot the actors on separate days—despite the fact that they’re interacting together on-screen.

EM: When you first told me this, I couldn’t believe it. You really can’t tell in the finished film at all.

BK: That’s all part of movie magic!

EM: Every problem has a solution. So how would you categorize this film for the readers? It’s not a horror film in the typical sense.

BK: No, it’s not a simple slasher, but rather a much more complex film. MARA is more of a psychological thriller with supernatural elements, both real and imagined. It’s much more like an early Polanski film than any Freddy or Jason tale.

EM: Speaking of Polanski, why not name some of your influences? It will give readers a better idea of where you’re coming from.

BK: Roman Polanski for one, as you mentioned. I like his economy of style, especially in his earlier works like REPULSION, THE TENANT, and ROSEMARY’S BABY. He has a precise use of shots and simplicity in composition, and yet, in juxtaposing the two, he creates visual complexity. Other filmmakers I admire include Milos Forman and Francis Ford Coppola. I love Coppola’s formalistic version of BRAM STOKER’S DRACULA. Aside from film, I also enjoy reading. My favorite writers include Hermann Hesse, Albert Camus, O. Henry, and Saul Bellow to name a few.

EM: While we discussed the project early on, I always thought of MARA as an “art house” horror film. Is this a route you would like to continue?

BK: Yes, it’s all in the execution. At its heart, 9 LIVES OF MARA has a simple story, but it’s the film’s evocative atmosphere that makes it special. The same can be applied to any story. It’s knowing what to cut and what to leave in that differentiates one director from another.

EM: So tell the fans of SCARSDom what’s next on the horizon for you. Any more genre work?

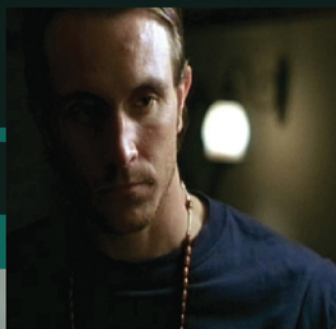
BK: Yes, based on the strength of MARA, I’ve received several offers for my next project. One I am considering is a more straightforward, classy horror film much like THE SHINING. As we move closer to finalizing the deal, I’ll be sure to let all of the SCARS readers know.

EM: And what about MARA itself? What lies in store for it?

BK: We regularly update the film’s Web site at www.9livesofmara.com. People can sign up for our mailing list there, and get updates on both it and our upcoming movies.

WRITER ERIC MASSEY

by Balaji Kumar



BALAJI KUMAR: Now that the tables are switched, let's focus more on the story rather than production.

ERIC MASSEY: Shoot.

BK: The chain-smoking, foul-mouthed character of 12-year-old Larry, played by Troy Gentile (*NACHO LIBRE*, *BAD NEWS BEARS*), is a favorite wherever the film is shown. How did you come up with him?

EM: He's basically a composite of people I've known in the past. I felt the film needed a foil against the recondite dialogue of the Mara documentary, which we intermix with the main story. This provides some humor as well as a healthy dose of realism. I was adamant that the kids sound like real kids; many movies often have 10-year-olds speaking as if they're in their forties. It wrecks the illusion and quickly takes people out of the story.

BK: When we first discussed the story, I proposed making the stepmother an alien, but you said let's make her a witch. Why?

EM: There's an old writer's edict that mandates, "Write what you know." I've read many a book on the subject, including the infamous *MALLEUS MALEFICARUM*, which is part of the reason it plays such an important role in the film. I've also known several Wiccans and knew I could present witchcraft realistically. Viewers will note that the film has no pointed black hats, cackling laughs, or any other "Margaret Hamilton holdovers."

BK: For those who don't know, why don't you tell a little about the *MALLEUS MALEFICARUM* and how it relates to the film?

EM: Whew, that could be a book unto itself. Here's the crib note version: The *MALLEUS MALEFICARUM*, which translates as "The Hammer of Witches" in Latin, is a book written by two Dominican priests in 1487. The book is extremely misogynistic, and was later used in many witch trials, bringing about millions of deaths. Incorporating passages from it lends more authenticity to the film.

BK: Yes, in fact much of the script is based on historical books.

EM: That's right. Every reference that Patrick's character

quotes is "real," from Boethius, Al-Ghazali and many others. This helps form a strange literary pastiche. The script even references comic books. We have Robin reading one very similar to the classic EC horror line, as well as a secret, yet prominent, reference to *SUPERMAN* comics that I slipped in there. I don't think anyone's caught that one yet!

BK: Really? Where is that?

EM: Just watch the film very carefully. A true comic cognoscente will be able to spot it.

BK: Well, I'm learning more than I thought I would have in this interview! Speaking of, what advice would you offer any budding writers out there?

EM: Be well read. Watching movies isn't enough. Read and study the structure of everything from Shakespeare to Alan Moore. Many times, especially in the horror genre, I will read or see something that's 110% derivative. Avoid that path. It's fine that someone loves *NIGHT OF THE LIVING DEAD*, but the world is not clamoring for the umpteenth copy of it. Be a leader, not a follower. It may take a little longer to get where you want to be, but ultimately, it's worth it.

BK: Yes, you're quite right. Too many people want to immediately be George Lucas or Steven Spielberg, forgetting that they had to work to get where they are today.

EM: It was fifteen years for us if you start counting from when we first met in film school until *MARA* was officially in the can. I think the decade and a half of study shows through on the screen though, as practically everyone comments on how slick and professional the film looks. [Laughs] I hate self-aggrandizing statements like that, but it's true!

BK: Coming back around to all the literary references in the film, there's also a strong element of H.P. Lovecraft present. Care to comment on that?



EM: I think even Stephen King would agree with me that Lovecraft was the best horror writer of the twentieth century. Having said that, it's very difficult to transpose his works over to film. His stories were intended for print, and that's where they generally work best. However, it is possible to incorporate certain Lovecraftian elements, such as MARA's pervasive feeling of raw insanity and hopelessness. Lovecraft didn't toy around with creatures that one could simply run away from; rather, they are dark monstrosities that are capable of crushing a person's mind and soul at a glance. The Mara exhibits this same power in her own way.

BK: You're right. Much of the horror in MARA is more implied than shown, but it's definitely there throughout the movie.

EM: True. I know that both of us have a lot of respect for the audience, and there are plenty of horror fans out there who are tired of being treated as if they're a kid. I know because I'm one of them, and we're a vastly underserved group. Respect your audience, and they'll respect you.

BK: Very well said. And on that note, is there anything else you would like to add?

EM: Only to steal a moment and thank Ray Dowaliby and all the SCARS readers out there for strongly supporting independent horror: 9 LIVES OF MARA is one for you.

PRODUCER JINA PANEBIANCO

by Eric Massey

ERIC MASSEY: Since MARA is in some ways in a genre all its own, is there a particular kind of film, or filmmaker, you're looking to produce?

JINA PANEBIANCO: Absolutely. The films for me have to push boundaries in one way or another. Ideally, every film would have qualities that are stylized, uniquely written, structurally unconventional and interesting. They must also strive to have some intelligence. I think many audiences feel cheated these days when that's not there. For me, MARA met and exceeded all of these expectations. It simply had to be brought to the screen.

EM: It's not easy for a producer to helm a film with a small budget, and yet deliver high production values on-screen. How did you manage to do that without cloning yourself?

JP: [Laughs] You know, I wish I could have done that! It took a lot of creative juggling with the vendors, locations, actors, and scheduling. There were days when I was the producer, caterer, and a P.A.—all while trying to ensure the cat didn't need yet another take. On those days, you do it for the love of the craft and the material. That's always what drives me forward!

AGITATE! AGITATE! AGITATE!

How Jonathan Yudis and Mike Davis
KEEP THE SLEAZE ALIVE

by Matt Molloy



Exploitation, sexploitation, and the old ultra-violence still live on in the universe of Stag Films. Today, director/producer Jonathan Yudis and writer/co-producer Mike Davis, of the cult-heralded **PERVERT!** (2005), explain how to make Roger Corman and Russ Meyer style films in the present, and why we still love them.

SCARS: I think it's safe to say there aren't very many films out like *PERVERT!* What inspired you to make this?

JONATHAN YUDIS: We both wanted to make an ultra low budget debut that would make a "splash" so to speak, and leave an impression - not just another movie that goes in one ear and out the other. We both like comedy, and knew whatever we made, it had to have only a few characters and be made for very little money. From those restraints Mike came up with the amazing and bizarre *PERVERT!* script.

YUDIS: *PERVERT!* was NOT made to be a literal homage to Russ Meyer. That said, his film catalogue and cinematic artistry was a huge inspiration for us. *PERVERT!* is a little of this and that: sexploitation, horror, trashy or campy 70's drive in flicks, and one-hundred percent comedy. I am a film maker who truly admires what Russ brought to movies, and his unapologetic way of doing what he did best.

DAVIS: Doing an homage to Russ was not in the original plan, but as the script started taking shape it became apparent that's what

was happening. We are both huge fans of his work. I love the dialogue and the visuals are, well, larger than life.

SCARS: Jonathan, with this being your feature directorial debut, how was the experience?

YUDIS: Overall, it was amazing. I really love making movies, and thought this was a crazy project from start to finish. It was a great experience. And I'm proud of what we, as a creative team, accomplished. Yes, it's absurd and ridicu-



MIKE DAVIS: This was the first feature film for both Jonathan and I and because of our limited budget we agreed it had to be totally outrageous and totally cheap. A way for a writer to do this is by using one basic locations and a handful of characters, so I had Tom think of a story to make that interesting. I thought about a dysfunctional family in a house, a very strange father and son relationship... and it kind of took on a life of its own from there.

SCARS: There has been a lot of comparing *PERVERT!* to the work of Russ Meyer (*VIXEN!*; *FASTER, PUSSYCAT! KILL! KILL!*) Was that a conscious decision or a coincidence?



lous- but in its own genre, and in its own strange way- I think it makes people laugh and it'll hold up over time.

SCARS: Do you plan to direct any other films in the near future?

YUDIS: It's already been way too long since I was back in active production and I really miss it. I've got a whole bunch of projects in the works. With Stag Films I recently finished producing *SEX GALAXY*, and am doing an outrageous motorcycle gang horror flick called *CORPSE CORPS*. I'm also writing and directing a Sci-Fi comedy *SPACE ODDITY*, and a dramatic feature in the spiritual drama—very different from *PERVERT!*

SCARS: Most of the characters in this film had an unusual trait: a dirty old man that makes sculptures out of meat, a gay skin-head Nazi mechanic who speaks in ebonics, a chronic masturbator who had a witch doctor put a spell on him to make him irresistible to women. Were any of these characters based on people you have encountered?

DAVIS: PERVERT! Is meant to be like a live action cartoon, so these characters are basically cartoon characters. They are not based in any kind of reality. What we did try to do was to take certain stereotypes, or archetypes I guess, and combine them with absolutely the opposite traits you would expect that character to have. The title of the movie doesn't only refer to a sexual deviant, we tried to pervert or twist people's expectations throughout the movie to keep the surprises coming. Guess we're a real couple of Hitchcocks.

SCARS: Some of the actresses that performed in PERVERT!, including one of the main stars Mary Carey, have had more experience in "other" film fields that, let's say, children under the age of 18 shouldn't know. Was that different than working with traditional actresses?

YUDIS: The actresses on PERVERT! rocked. Mary Carey was very professional and loves to have fun when she's working. She made friends with lots of the crew and handled the extremely hot days and fake blood with a smile (but liked being naked a lot more than bloody!) Though we were all collaborating on a crazy movie, we took the film making and craft aspects of the production seriously. We had to, otherwise we couldn't have got it in the can in two weeks.

DAVIS: Mary was a real pro on the set and her background in adult films was a benefit. She was totally at ease running around naked and her casual attitude made everyone feel more relaxed. I believe that all mainstream Hollywood productions should start replacing their high maintenance leading actresses with porn stars.

SCARS: Aside from PERVERT!, Stag Films is soon releasing SEX GALAXY, as you mentioned. Are these often confused for adult films?



DAVIS: Perhaps, but taking a cue from the exploitation movie masters of the past, you gotta have a catchy title. Not everyone is cool with the names of our films, but no one has ever forgotten what they are called. People seem to really like the title SEX GALAXY. Something about it just sparks the imagination.

SCARS: It's also being called the first ever "green" movie. What about it makes SEX GALAXY green?

DAVIS: I've been working on a new technique, a new frontier in low budget filmmaking by using old public domain and stock footage to create brand new movies. Footage was taken from about fifty different sources, everything from Russian Sci-Fi flicks from the 60's to weird industrial and educational shorts to nudie stag reels, re-edited and dubbed with all new dialogue and music, plus one newly shot scene for good measure. So it's basically a recycled movie, and the only footprint it left was in the sands of a Malibu beach courtesy of our sexy starlet Puma Swede.

SCARS: Stag Films offers a unique service for websites and businesses. Tell us a little about it.

DAVIS: People seem to dig our old footage so much that we've started making music videos for bands and short advertising promos. So many people have their own personal websites and blogs now we thought it would be a great idea to offer custom made little promo films for people to post on MySpace, YouTube, or wherever. They can be used to advertise and promote your site, store, band, a party or event... anything at all. And it's way more effective and unique than sending out an old fashioned text message or photo attachment.

SCARS: Does Stag Films have any other projects coming out soon?

DAVIS: Yes, we've begun work on our new "recycled" feature called PRESIDENT WOLFMAN. It's a comedy horror with plenty of blood, laughs and political intrigue in time for this year's election. Hail to the teeth!

Gentlemen, we thank you for your time. Please visit www.Stag-Films.com for more information.



The Women Of SEARS

Michelle Romano

Stacey Dixon
Photo by Robert Logue

Chainsaw Sally
Photo by O'Baral

Monique Dupree
Photo by Anthony S Thomas

www.searismagazine.com



Film Review: “Red” Magnolia Pictures (2008)

by Claire Boman

In this cinematic adaptation of Jack Ketchum’s novel, old and inoffensive Avery Ludlow (Brian Cox) has a reason to wake up every morning, and its name is Red. Given as a birthday gift by his wife,

Red is Ludlow’s old and lovable mutt of a dog who is not only a source of comfort for the man but - you guessed it - his best friend. When three teenage boys shoot and kill the dog for fun, Ludlow begins his unwavering search for justice and repentance, a task not easily completed.

Upon first viewing “Red,” the film resembled a love story more than anything else. From the opening scene where Red wakes Ludlow up in the morning (backed by a soundtrack that is sweetly annoying and thus appropriate) to the last, the film is about the bond between owners and their pets. And despite the film being rooted in the taboo of killing an innocent animal, the film at surface level is hardly horrific. It is what lurks beneath the story, poking out at moments throughout, that is the most frightening. Underneath the love story is a social commentary that picks apart class division, parenting, mental illness, human bonds versus animal bonds, and - everybody’s favorite - right and wrong. But where other films can be nauseatingly laden with moral tones, “Red” is not heavy-handed in its presentation. It is welcoming in an otherwise formulaic plot.

The film starts with a bang (of the literal variety) and continues to throw pockets of beautifully constructed and intense scenes into a not necessarily dull, but uneventful, narrative. And the resolution is

so disgustingly sentimental it borders on ruining the frightening aspects the film did get right. Hands down, the best scene of the film is a simple monologue delivered brilliantly by Cox, where the discouraged Ludlow opens up and talks about his family. Absolutely chilling, it proves that horror does not need to be visually in your face to be poignant.

The film would have little bite without the under-appreciated talent of Brian Cox who makes Ludlow both sympathetic and a man to fear. The supporting cast is comparably out-shined; Tom Sizemore, Noel Fisher, Kyle Gallner, and Kim Dickens all make the best out of their cookie-cutter characters. It is Robert Englund’s cameo as one of the teenager’s blue-collared father that is refreshing, proving that Englund doesn’t need to be over-the-top to command attention.

Screenwriter Stephen Susco (“The Grudge”) made the most of Jack Ketchum’s novel and directors Trygve Alister Diesen and Lucky McKee (“The Woods”) give us an honest, low-key view of the story.

Ultimately, “Red” is a love story about a man and his dog, and even though it is not traditionally scary it is a truly horrifying look at human nature.



Brian Cox, Tom Sizemore, Amanda Plummer and Robert Englund in RED, a Magnolia Pictures release. Photos courtesy of Magnolia Pictures.

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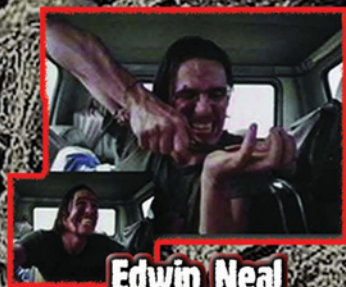


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